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NEEDLECRAFT
The Home Arts MAGAZINE

September 1933

Ten Cents

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Our Business and Professional Women

NEEDLECRAFT is always proud to note the accomplishment of womankind in every field, even though our deepest pride must be very naturally reserved for the home arts and handcrafts wherever we find them; and in this particular we were much interested in reading an account of a recent convention of the business and professional women's clubs, at which the principal speaker traced the growth of womankind from the "clinging-vine" type, who fainted on the least provocation, to the present-day wife and mother, who shares with her husband and sons a vital interest in economic, social and political affairs. Undoubtedly Mrs. Roosevelt is the most outstanding example of this type of American woman, who has grown during the decade just passed to a position of such importance in shaping the life and destiny of our American people.

In the words of Miss Marjorie Shuler, publicity chairman of the National Federation of Business and Professional Women's Clubs, "Today we are speaking a new language, a language of partnership with the men of our communities. Everywhere there are springing up service councils made up of both men's and women's service organizations. Our organization has taken for its ten-year objective training for economic leadership. . . I define leadership to mean leadership of thought which puts courage in an office or school, which makes the members of one household strong for the day."

We can all join with Miss Shuler in rejoicing that women have so profited by the advantages opened to them during the years since the "clinging-vine" type prevailed that they have today become so important an integral part of the economic life of the nation, as evidenced by the existence of this national organization of professional and business women, so keenly alive to every topic of timely moment. There is a real inspiration in the existence of such an organization, whose ideal is not merely leadership, but the service which characterizes true leadership.

Frances Perkins on the New Industrial Recovery Act

THE remarkable extent to which an interest in social and economic subjects and conditions is spreading is evidenced by the opening of the Summer Institute of Social Progress at Wellesley College. The registrants include bankers, business men, stenographers, clerks, farmers, ministers, housewives, employed and unemployed alike, and in reading the list of those in attendance no one can fail to be impressed by the universal trend toward a study of subjects which six months ago we regarded of concern only to the economist or student of sociology in the abstract. Lectures and open, round-table discussions feature the daily routine, and the first discourse, covering the National Industrial Recovery Act, was delivered by Miss Frances Perkins, appointed by President Roosevelt as Secretary of Labor, an appointment of which every woman has just reason to be proud.

Miss Perkins' talk was so inspiring and hopeful for the ultimate best good of all, that we would very much like to quote at length from it, but space does not permit of this. Two points, however, we cannot refrain from repeating, so significant are they for the times in which we are living. With regard to Christian idealism, Miss Perkins said, "In this great Recovery Act we are seeing the implements out of which the high idealism of the Christian church can be realized in our generation. That is the hope on which we are proceeding. Part of the strength of our President to meet this problem rests on his understanding of the moral law. If we can keep our minds on the moral as well as the economic goal, nothing can defeat the American people in this great national effort for recovery."

LATER, in referring to the public works projects, which are expected to put thousands of unemployed again to work, Miss Perkins said, "We have come to the time when we can afford to treat ourselves to a little civilization. We can afford to because we know now how to use the economic machine to take care of all our people. We can't do it without unity. One thing I am sure of as I have sensed the feeling of the American people in these recent months — we desire above all things to be united. We don't want to be divided by issues of labor and capital, of agriculture and industry. We want to go forward in unity as an American people. Another thing I am sure of. The American people want to be good. They have a passion for righteousness. They would like to give up some freedom for righteousness and beauty and health for all."

This idea of a unified effort for the best good of the greatest number is voiced not only by Miss Perkins, but by editorial writers and public speakers everywhere throughout our country today, and so universal and strong is this feeling becoming that it appears inevitable that there will arise from the ashes of this depression through which we have been passing a kindlier, more unselfish regard of each man for his neighbor, and for that neighbor's interests. If this can be accomplished, surely the years of depression will prove a blessing in disguise. We had all undoubtedly come to the point where we needed the discipline of adversity. All of us, big and little, were, with but few exceptions, engaged in a mad scramble for money, and the material things and comforts which money could buy. We thought but little of the other fellow; he must take care of himself as best he could. But we seem to be learning, under the conditions of today, that in order to secure that peace and plenty which we are seeking for ourselves, we must unite to secure it for the whole, or we cannot ourselves attain it.

In other words we are being forced to realize that in the end the "Golden Rule," which we have regarded generally as only a Utopian dream, is in reality a very practical and workable principle of living, and the only one by which we can afford to live if we are to emerge from the depressed state in which we find ourselves. In the words of Newton D. Baker, "Economic pressure is driving the world into co-operation in order to prevent destruction." We are too optimistically disposed to contemplate anything quite so dire as actual destruction, but we do feel that we as a nation are making social history very rapidly these days, and that the urgency of conditions characterizing our times is certainly driving us forward toward a unity of purpose, and a realization of the need of unselfish interest in the good of the whole body politic, such as no amount of preaching from the pulpits of our land has ever before accomplished.

Balsam

My instinct has not lied, the woods still hold
Balsam for every wound, balm for each scar;
The sunset skies still yield, from purest gold,
The lucent blossom of the evening star.

Behind the campfire, through the inky firs,
The moon still floats into a violet sky
And spins her ardent web; a night-jar churrs,
From the dark hill whistles a plover's cry.

Remember these, my heart, lest now you tire:
The sun-drenched tamaracks, the azure haze,
The river's gleam, the night of silver fire,
The benediction of long golden days —

The sweet pine-scented wind that wanders through
The little hollow where you used to lie,
The granite peaks that soar against the blue
Imperishable beauty of the sky —

Hold them against all pain, all bitter yearning,
The ache of broken dreams, all stress and strife;
Here is the fount from which, each year returning,
You drink of peace at the deep source of life!

— Elsa R. Weil

The Value of Hope in the Home Life

HOPE and success go hand and hand. The discouraged person cannot possibly succeed, as his very mental attitude supplies the stone about his neck which retards his every effort toward achievement. Even the child who cannot do a problem, or fails in his work at school, should be watched over and trained to establish an attitude of hope which will finally help him to succeed where he has failed before. With the most hopeful spirit in the world, we all sometimes fail, but if we hold steadfastly and sincerely to the hope of final success, even in spite of set-backs, the ultimate result we are seeking is bound to come, and it never can reward us with success unless we do, in all confidence, hope.

Hope is vital, real, earnest. Since the beginning of history it has served as a beacon-light, leading men and women always onward to higher attainments. There is something in human nature that rises with the tiniest spark of hope to accomplish wonders which otherwise could not be; and it is only when we give up hope that existence becomes drab and uninteresting, to the point that life itself hangs often by so slender a thread that it is easily severed. It is this vital power so inherent in hope which makes it so essential that every home-maker and mother should cling tenaciously to it as the inspiration ruling the lives of those most dear to her. She should permit herself to revel in her hopes for her children, her aspirations for the place they are to occupy in later life; her hope for her husband's success, and for her own. One never yet developed too hopeful an attitude, and a home-maker can do much to stimulate a hopeful spirit in those with whom and for whom she lives. Sometimes it requires a real hero to keep hopeful, but because the way is hard, so much greater is the glory of accomplishment, and the true happiness which comes only with the consciousness of having done one's best.

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AMERICA'S HERITAGE FROM BULGARIA

BY FLORENCE YODER WILSON

ALTHOUGH Bulgaria has contributed fewer citizens to America than some of the other European countries, her gift in the way of embroideries and handcrafts is no less great. Indeed in consideration of the events in New York which led up to my introductions to Bulgarian embroideries I might say that her gift is most impressive. I saw her embroideries, or at least a part of them, all at one time and in one place, displayed in a manner unequaled in my many contacts with the handwork of foreign lands.

Interestingly enough two Bulgarians, one of them Velko M. Baboff, director of the Bulgarian Gallery of Fine Arts, were the moving figures behind the exhibition held last winter at the Roerich Galleries in New York City. What great pride would have swelled the hearts of the native women who made the precious works of art, if they only could have been present, and could have heard the words of praise bestowed upon their handwork, or seen the reverence with which the aprons they wove, or collar-and-cuff sets they decorated, were displayed and handled by their enthusiastic countrymen.

The little Bulgarian school girl dressed in her native costume pictured here, and posed against the background of one of the great assembled embroidery exhibits, speaks in no uncertain terms for the homeland of her parents, and the skill of their hands.

SHE wears a heavily pleated hand-woven skirt, with geometric vertical designs, a hand-woven belt, a white blouse spun and woven and decorated by hand, and a necklace also made at home. The background shows very graphically how the exhibit was assembled, and why over eight hundred embroidery motifs of the finest of Bulgarian designs and workmanship could be displayed in a comparatively small space.

Embroidered pieces taken from all parts of the national costume, such as shirt and dress borders, sleeves, cuffs, collars, aprons, head ornaments and belts, were sewed together according to the district in which they were worn, and made into great patchwork pieces, somewhat on the order of a patchwork quilt. With unerring skill and taste M. Baboff set and balanced the colors and pieces, so that each tapestry is a rare thing in itself, and also bears a closer inspection to reveal new glories of design and color.

THE collection was made over a long period of years, most of the pieces being at least one hundred years old, and many of them dating back three hundred. The cover of this month's magazine is a detail from one of these tapestries.

It is greatly to be doubted whether or not one could do even as well by going to Bulgaria, for although native costumes are still worn in many places, modern clothing is penetrating to all the towns and cities. The collection is remarkable, too, when one remembers for an instant the history of this much oppressed nation.

Bulgaria is one of those harassed lands comprising the Balkans, about which we always hear so much, in times of peace as well as in times of war. Those countries bordering on, and including the Grecian peninsula, have always been in a state of ferment, and to try to read their histories is a confusing job. For over them the west has, from time immemorial defended itself from the east, and Turk and Christian have used them for a thoroughfare.

FOR five centuries — just think of it — the Bulgars smarted under the heel of the Turk, and one might well look at this land and say, "Of course there could not possibly be anything left of their native crafts."

On the contrary, instead of being stamped out, these gay and intricate embroideries flourished the more, and boldly displayed in the face of Ottoman conquerors, the stubborn and loyal Bulgars wore the Christian cross in their embroideries. See how many variations of the cross motif appear in the great assembly of pieces behind the little Bulgarian American girl. No matter what the design, whether made on the cross motif itself, or not, somewhere in the Bulgarian work one almost invariably finds tiny crosses worked, the symbol at once of their loyalty to the Christian faith and their native land.

One of Our Citizens to be — Whose Parents Came from Bulgaria — in a Native Costume Against a Background of Bulgarian Embroidery

Photo by Jack Sussman

BUT do not fear that all of the embroideries will be gone before you can get to Bulgaria. Certain influential people in Bulgarian society have banded together for the purpose of saving the rich heritage of arts and crafts for the future. In the meantime, perhaps you can visit, as I did, the Bulgarian exhibit, for it can be rented by museums and cities, schools and colleges, for a nominal sum, and has already many long journeys in America to its credit. Perhaps the reason why these Bulgarian embroideries seem so rich and varied is due to the fact that they seem to embrace several great types of handwork, having to do with color on the one hand, and line on the other. All of that type of handwork which even the novice instantly classes as peasant embroidery, is represented in abundance, distinguishable by its bold colors, and primitive design. A step higher on the artistic scale one finds still more subtle variations of color and design, showing a highly sophisticated and expert class of workers.

FARTHER up still in the scale one at last runs into the subtleties of polychrome work, delicate in shading, dependent upon its design for real art, no matter how primitive the individual interpretation may be. This is not so true of the art of other countries, at least not true in such a degree or quantity.

One of the loveliest of all the great designs was one of the polychrome effects. Soft blue, old pink, faded yellows, all of the most delicate shades went to the making of the birds in the many pieces of which it was made. The history of the design was also interesting. On the wall at another side of the room was a large tapestry, made up of pieces all taken from a certain district. Most of the figures were geometrical, but the central embroidery showed a peacock (or so it was named to me) or bird of paradise, with a long tail. Far over on another wall was another large hanging, made up of very small pieces from another district.

AND they had stolen the great bird, head, tail and feathers, not exactly — oh no, they were far too clever for that — but almost, and there it was, as a lovebird worked at by a hundred girls, for tradition said that they must have it in their trousseaus so that all would go well in their homes. Of the more than fifty birds sitting patiently with their tails hanging, no two were alike. Top, bottom and sides, of the tapestry were made from the geometrical designs of the embroideries of this district, all different, yet balancing perfectly, and no two exactly alike.

This seems to me to be one of the reasons why M. Baboff's exhibit is particularly unusual and valuable. It is possible to study the entire history and growth of design and color from a consideration of one of the bits of local history, for that is just what the different tapestries are, in fact.

Universities, schools, museums, clubs, or libraries wishing to hire the exhibit can do so by writing to Mr. Louis L. Horch, President Roerich Museum, 310 Riverside Drive, New York City, N. Y.

NOTICE

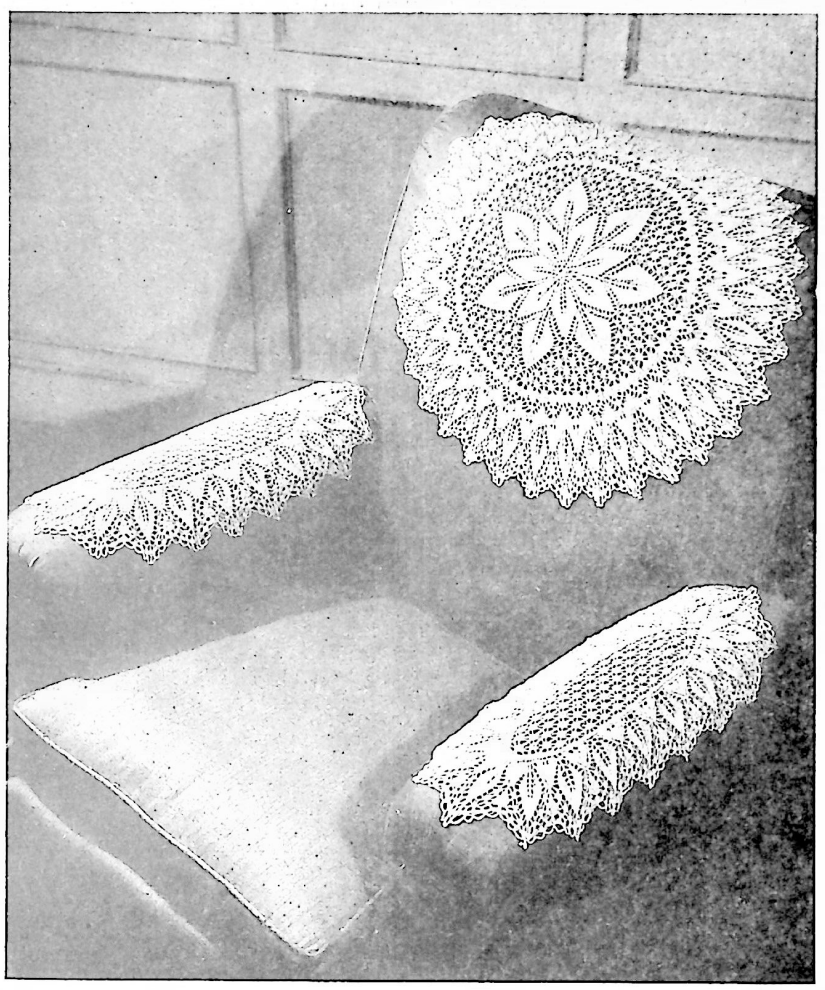
Those wishing to make a study of Bulgarian crafts, dances and arts may write for list of books on the subject to The Foreign Language Information Service, 222 Fourth Avenue, New York City, N. Y. Three-cent stamp must be enclosed for answer. List of books only from this source

NEEDLECRAFT
The Home Arts Magazine

Knitted Lace Doilies Are Smart

For Varied Decorative Uses

DESIGNED BY FLORA DEUSCHLE



Beautiful designs, slender knitting needles, fine thread and even work combine in making these lovely lacy mats which are equally suitable for use in living-room and dining-room

KNITTING done with slender needles and mercerized crochet-cotton or linen thread of fine texture results in one of the loveliest of laces — delicate in texture, yet wonderfully durable. Nothing in the way of mats for table service is more decorative and the designs show to equal advantage when placed upon a dark fabric.

The twenty-one-inch round centerpiece, featured as part of a chair set, may also serve as a between-meal cover on the dining-table, as part of a set of table doilies or on a small round living-room table. The oval doily, which finishes about nine and one-half by twenty-one inches, provides a stunning place-mat for a narrow dining-table or may be used as part of a chair set. The small round doily, twelve inches in diameter, also makes a lovely top for a small round boudoir cushion, the most decorative effect being secured by the use of two doilies, connecting the points over a side puffing of the material for covering the cushion.

Round Centerpiece or Chair Back

MADE with No. 50 mercerized crochet-cotton or linen hard-twist thread this piece will finish about twenty-one inches in diameter from point to point. Five No. 13 steel knitting-needles are needed and a steel crochet-hook No. 14.

Start at center, casting stitches onto one needle, then divide them onto three needles and close the round by knitting the first stitch. After a few rounds are worked, fill in the center by working a few buttonhole stitches with the thread end and fasten off on the wrong side of the work.

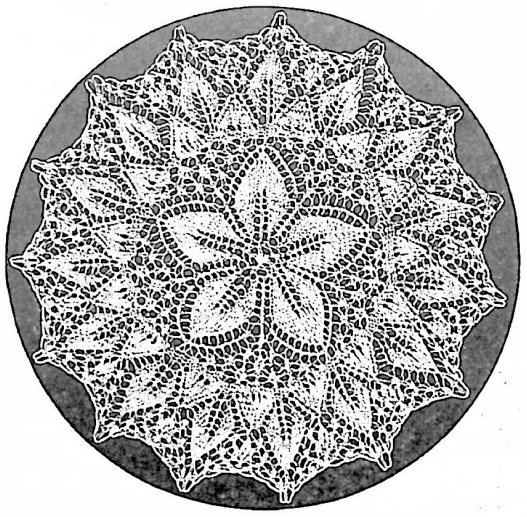
If the cast-on stitches are too tight to work easily, use the crochet-hook when knitting the first round. Some experienced knitters even find it easier to cast on all stitches with the crochet-hook.

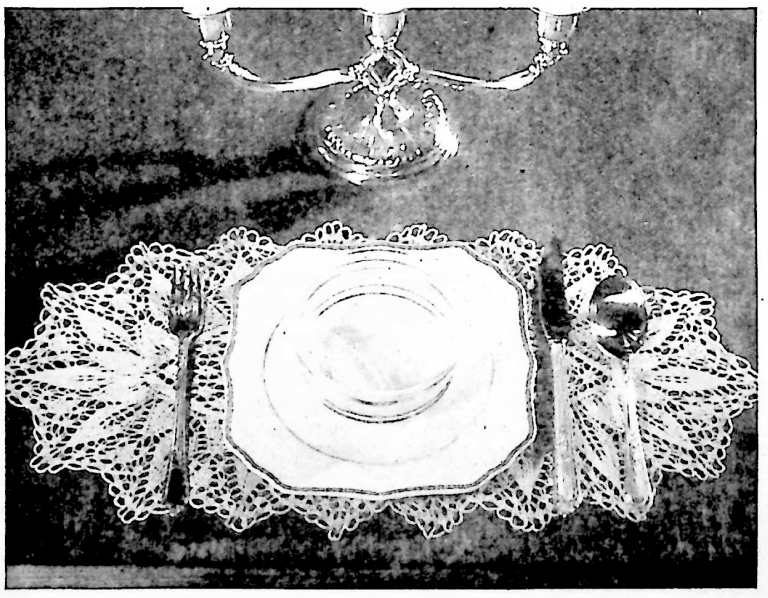
Mark the end of the rounds with a colored thread and bind off exactly as directed, because the picots form a part of the design.

Wherever the directions read: Knit 3 together, proceed thus: Slip 1, knit 2 together and pass the slipped stitch over. To knit 5 stitches together: Slip 2 stitches onto right-hand needle, knit 3d and 4th stitches together, pass the 2d stitch over it, pass the 5th stitch over it and then the 1st.

This design consists of seven repeats of the pattern. Therefore cast on 7 stitches - 2 on each of two needles and 3 on a third.

1. K (knit) 7.
2. [O (over), k 1] 7 times.
3. K 14, making 7 new st (stitches) by knitting each over.
4. (K 2, o) 7 times.
5. Knit plain. Other odd rounds the same.
6. (O, k 1), 21 times.
8. * O, k 1, o, k 2, repeat from * around.
10. * O, k 3 together, o, k 3, o, k 1, o, k 3, repeat from *.
12. * O, k 3 together, o, k 4, o, k 1, o, k 4, repeat from *.
14. * O, k 3 together, o, k 5, o, k 1, o, k 5, repeat.
16. * O, k 3 together, o, k 6, o, k 1, o, k 6, repeat.
18. * O, k 3 together, o, k 7, o, k 1, o, k 7, repeat.
20. * (O, k 1) 3 times, o, slip 1, k 1 and pass the slipped st over it, k 13, n (narrow), repeat.
22. * (O, k 1, o, k 2) twice, o, k 1, o, slip 1, k 1 and pass the slipped st over it, k 11, n, repeat.





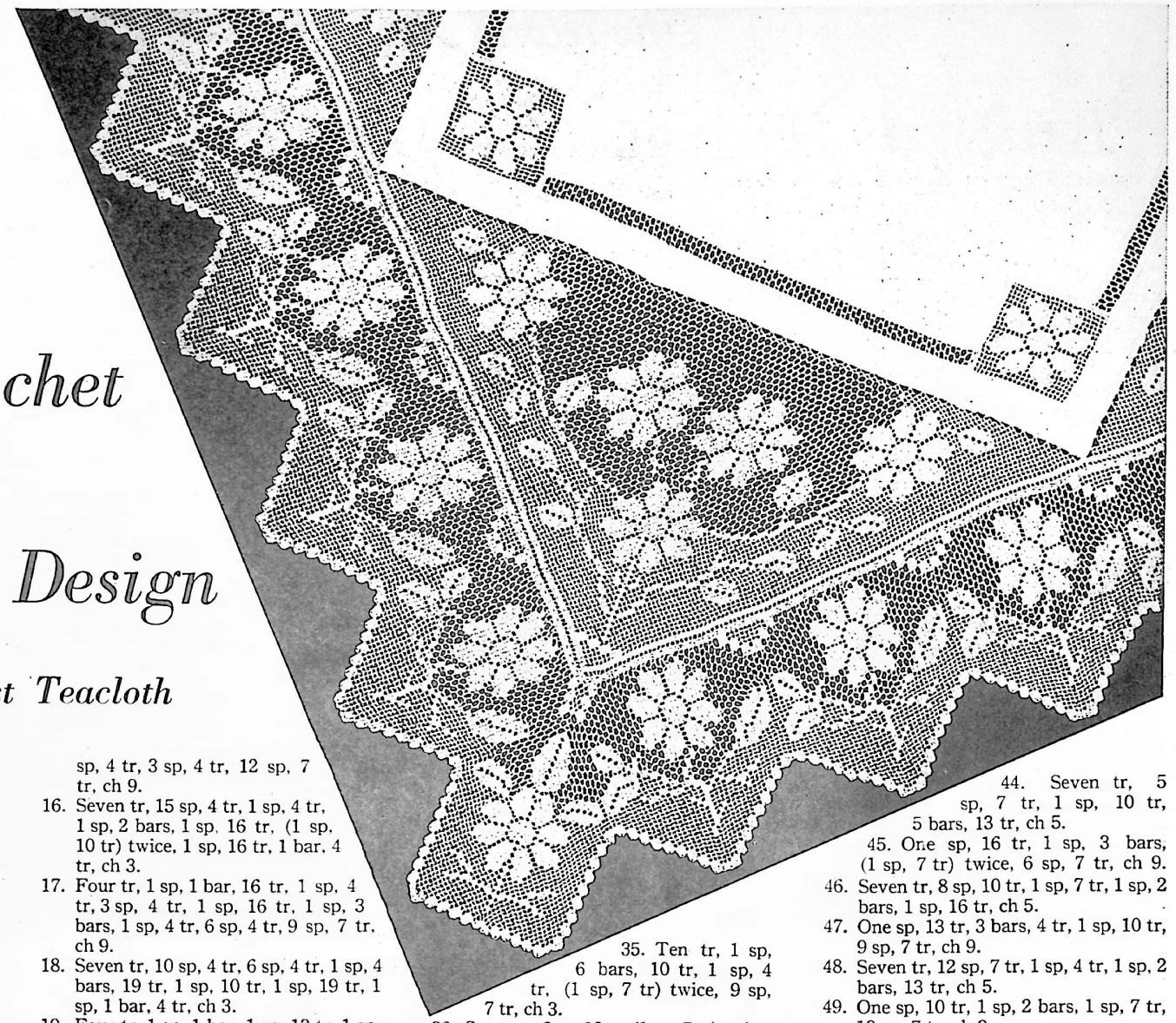
24. * O, k 3 together, o, k 3, o, k 1, o, k 3, o, k 3 together, o, slip 1, k 1 and pass the slipped st over it, k 9, n, repeat.
26. * O, k 3 together, o, k 4, o, k 1, o, k 4, o, k 3 together, o, slip 1, k 1 and pass the slipped st over it, k 7, n, repeat.

In next round knit the last repeat of the pattern onto an extra needle in order to have the stitches on four needles. From now on it is understood that all decreasings at the right-hand side of any leaf or point or diamond are done by slipping 1, knitting 1 and passing the slipped one over it. Hereafter both ways of narrowing will be indicated as n.

28. * O, k 3 together o, k 5, o, k 1, o, k 5, o, k 3 together, o. n, k 5, n, repeat.
30. * O, k 3 together, o, k 6, o, k 1, o, k 6, o, k 3 together, o, n, k 3, n, repeat.
32. * O, k 3 together, o, k 7. o, k 1, o, k 7, o, k 3 together, o, n, k 1, n, repeat.
34. O, k 3 together, * o, k 8, o, k 1, o, k 8, (o, k 3 together) 3 times, repeat from * around, ending with (o, k 3 together) twice.
36. Slip 3 st of each needle onto preceding needle, because the pattern starts at this point. Later on, tie work below needles, to prevent st from "dropping." * N, k 15, n, o, k 1, o, k 5 together, o, k 1, o, repeat from * around. In next round be sure to knit each "over" at end of needles in next round.
38. * N, k 13, n, o, k 3, o, k 1, o, k 3, o, repeat.
40. * N, k 11, n, o, k 1, o, k 3 together, o, k 3, o, k 3 together, o, k 1, o, repeat.
42. * N, k 9, n, o, k 3, o, k 1, o, n, k 1, n, o, k 1, o, k 3, o, repeat.
44. * N, k 7, n, o, k 1, o, k 3 together, (o, k 3, o, k 3 together) twice, o, k 1, o, repeat.
46. * N, k 5, n, o, k 3, (o, k 1, o, n, k 1, n) twice, o, k 1, o, k 3, o, repeat.
48. * N, k 3, n, o, k 1, o, k 3 together, (o, k 3, o, k 3 together) 3 times, o, k 1, o, repeat.
50. * N, k 1, n, o, k 3, o, k 1, (o, n, k 1, n, o, k 1) 3 times, o, k 3, o, repeat.
52. * K 3 together, o, k 1, o, k 3 together, (o, k 3, o, k 3 together) 4 times, o, k 1, o, repeat.

Continued on page 17

THE illustration shows one corner of an attractive teacloth with crochet trim featuring the sunflower motif — a border with turned corner, large triangle, small square insert and narrow insertion



Filet-Crochet in Sunflower Design

For Your Choicest Teacloth

THE following abbreviations and stitch instructions apply in these directions: Ch, chain; tr, treble; sl st, slip stitch; d c, double crochet; sp, space. A space is 2 chain, following a treble, and 1 treble in the 3d following stitch of previous row. A bar is 5 chain, following a treble, and 1 treble in the 6th following stitch of previous row. The full number of trebles in a group is given; this includes the treble of the previous space or bar.

Border with Turned Corner

WORKED in mercerized crochet-cotton, No. 60, the lace will measure about six inches in width.

Make a foundation chain of 104 stitches, turn at end of each row.

1. One tr in 5th ch (to form 1st tr), 2 tr more, 5 sp, 4 tr, 1 sp, 4 bars, 16 sp, 4 tr, ch 6.
2. One tr in 5th ch, 5 tr more, 11 sp, 16 tr, 1 sp, 4 bars, 7 tr, 4 sp, 4 tr, ch 3.
3. Four tr (turning ch forming 1st tr), 4 sp, 7 tr, 1 sp, 4 bars (tr of bar under ch of bar in previous row), 1 sp, 4 tr, 1 sp, 13 tr, 9 sp, 7 tr, ch 9.
4. Seven tr, 10 sp, 13 tr, 1 sp, 10 tr, 1 sp, 5 bars, 7 tr, 2 sp, 4 tr, ch 3.
5. Four tr, 2 sp, 7 tr, 1 sp, 5 bars, (1 sp, 10 tr) twice, 10 sp, 7 tr, ch 9.
6. Seven tr, 11 sp, 10 tr, 1 sp, 10 tr, 1 sp, 7 bars, 10 tr, ch 3.
7. Ten tr, 1 sp, 7 bars, 13 tr, 1 sp, 10 tr, 10 sp, 7 tr, ch 9.
8. Seven tr, 7 sp, 4 tr, 4 sp, 10 tr, 1 sp, 10 tr, 9 bars, 4 tr, ch 3.
9. Four tr, 1 sp, 9 bars, 1 sp, 7 tr, 2 sp, 4 tr, 5 sp, 4 tr, 6 sp, 7 tr, ch 9.
10. Seven tr, 8 sp, 4 tr, 5 sp, 16 tr, 10 bars, 4 tr, ch 3.
11. Four tr, 1 sp, 3 bars, 4 tr (under remainder of bar), 1 sp, 3 bars, 4 tr, 1 sp, 2 bars, (1 sp, 4 tr) twice, 6 sp, 4 tr, 1 sp, 4 tr, 5 sp, 7 tr, ch 9.
12. Seven tr, 8 sp, 7 tr, 6 sp, 4 tr, 3 bars, 1 sp, 13 tr, 1 sp, 1 bar, 13 tr, 3 bars, 4 tr, ch 3.
13. Four tr, 1 sp, 2 bars, (1 sp, 16 tr) twice, 4 bars, 4 tr, 5 sp, 4 tr, 9 sp, 7 tr, ch 9.
14. Seven tr, 12 sp, 4 tr, 4 sp, 4 tr, 1 sp, 4 bars, 13 tr, 1 sp, 13 tr, 1 sp, 3 bars, 4 tr, ch 3.
15. Four tr, 1 sp, 1 bar, 7 tr, 2 sp, 13 tr, 1 sp, 13 tr, 2 sp, 7 tr, 1 sp, 2 bars, 1 sp, 4 tr, 3 sp, 4 tr, 12 sp, 7 tr, ch 9.
16. Seven tr, 15 sp, 4 tr, 1 sp, 4 tr, 1 sp, 2 bars, 1 sp, 16 tr, (1 sp, 10 tr) twice, 1 sp, 16 tr, 1 bar, 4 tr, ch 3.
17. Four tr, 1 sp, 1 bar, 16 tr, 1 sp, 4 tr, 3 sp, 4 tr, 1 sp, 16 tr, 1 sp, 3 bars, 1 sp, 4 tr, 6 sp, 4 tr, 9 sp, 7 tr, ch 9.
18. Seven tr, 10 sp, 4 tr, 6 sp, 4 tr, 1 sp, 4 bars, 19 tr, 1 sp, 10 tr, 1 sp, 19 tr, 1 sp, 1 bar, 4 tr, ch 3.
19. Four tr, 1 sp, 1 bar, 1 sp, 13 tr, 1 sp, 16 tr, 1 sp, 13 tr, 5 bars, 1 sp, 4 tr, 6 sp, 4 tr, 9 sp, 7 tr, ch 3.
20. Four tr (turning ch forming 1st tr and 3 tr on tr), 9 sp, 34 tr, 3 bars, 7 tr, 6 sp, 16 tr, 5 sp, 2 bars, 4 tr, ch 3.
21. Four tr, 1 sp, 1 bar, 1 sp, 13 tr, 1 sp, 16 tr, 1 sp, 13 tr, 1 bar, 1 sp, 7 tr, 2 sp, 10 tr, 4 sp, 4 tr, 5 sp, 7 tr, 7 sp, 4 tr, ch 3.
22. Four tr, 15 sp, 4 tr, 4 sp, 4 tr, 1 sp, 7 tr, 2 bars, 19 tr, 1 sp, 10 tr, 1 sp, 19 tr, 1 sp, 1 bar, 4 tr, ch 3.
23. Four tr, 1 sp, 1 bar, 16 tr, 1 sp, 4 tr, 3 sp, 4 tr, 1 sp, 16 tr, 1 sp, 3 bars, 4 tr, 3 sp, 4 tr, 15 sp, 7 tr, ch 3.
24. Seven tr, 18 sp, 4 tr, 1 sp, 4 tr, 2 bars, 1 sp, 16 tr, (1 sp, 10 tr) twice, 1 sp, 16 tr, 1 bar, 4 tr, ch 3.
25. Four tr, 1 sp, 1 bar, 7 tr, 2 sp, 13 tr, 1 sp, 13 tr, 2 sp, 7 tr, 1 sp, 2 bars, (1 sp, 4 tr) twice, 16 sp, 7 tr, ch 3.
26. Seven tr, 16 sp, 4 tr, 2 sp, 7 tr, 4 bars, 13 tr, 1 sp, 13 tr, 1 sp, 3 bars, 4 tr, ch 3.
27. Four tr, 1 sp, 2 bars, (1 sp, 16 tr) twice, 3 bars, 4 tr, 3 sp, 4 tr, 15 sp, 7 tr, ch 3.
28. Seven tr, 15 sp, 4 tr, 3 sp, 4 tr, 1 sp, 2 bars, 1 sp, 13 tr, 1 sp, 1 bar, 13 tr, 3 bars, 4 tr, ch 3.
29. Four tr, 1 sp, 3 bars, 4 tr, 1 sp, 3 bars, 4 tr, 1 sp, 2 bars, 1 sp, 4 tr, 5 sp 4 tr, 12 sp, 7 tr, ch 3.
30. Seven tr, 12 sp, 4 tr, 5 sp, 4 tr, 1 bar, 1 sp, 4 tr, 9 bars, 4 tr, ch 3.
31. Four tr, 1 sp, 9 bars, 10 tr, 6 sp, 4 tr, 10 sp, 7 tr, ch 3.
32. Seven tr, 11 sp, 4 tr, 2 sp, 13 tr, 1 sp, 10 bars, 4 tr, ch 3.
33. Four tr, 1 sp, 9 bars, (1 sp, 4 tr) twice, 1 sp, 7 tr, 11 sp, 7 tr, ch 3.
34. Seven tr, 11 sp, 7 tr, 1 sp, 4 tr, 2 sp, 10 tr, 1 sp, 8 bars, 4 tr, ch 3.
35. Ten tr, 1 sp, 6 bars, 10 tr, 1 sp, 4 tr, (1 sp, 7 tr) twice, 9 sp, 7 tr, ch 3.
36. Seven tr, 8 sp, 10 tr, (1 sp, 7 tr) twice, 1 sp, 10 tr, 6 bars, 10 tr, ch 3.
37. Four tr, 2 sp, 7 tr, 1 sp, 4 bars, (1 sp, 7 tr) twice, 2 sp, 10 tr, 1 sp, 7 tr, 6 sp, 7 tr, ch 3.
38. Seven tr, 5 sp, 7 tr, 1 sp, 10 tr, 3 sp, 10 tr, 1 sp, 4 tr, 5 bars, 7 tr, 2 sp, 4 tr, ch 3.
39. Four tr, 4 sp, 7 tr, 1 sp, 3 bars, 1 sp, 13 tr, 5 sp, 10 tr, 1 sp, 4 tr, 3 sp, 7 tr, ch 3.
40. Seven tr, 3 sp, 13 tr, 10 sp, 4 bars, 7 tr, 4 sp, 4 tr, ch 3.

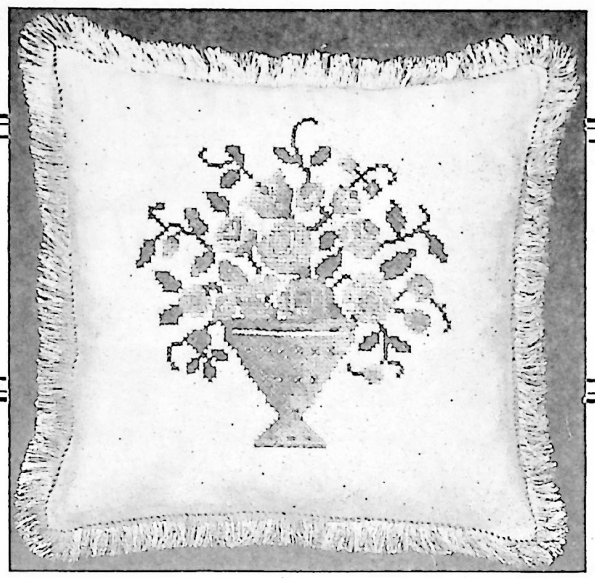
Repeat from 1st row for length required.

FOR THE TURNED CORNER — Work 33 rows of lace. This brings hook to point of lace. Commence corner as follows:

34. Seven tr, 11 sp, 7 tr, 1 sp, 4 tr, 2 sp, 10 tr, 1 sp, 7 bars, 10 tr, ch 3.
35. Ten tr, 1 sp, 6 bars, 10 tr, 1 sp, 4 tr, (1 sp, 7 tr) twice, 9 sp, 7 tr, ch 3.
36. Seven tr, 8 sp, 10 tr, (1 sp, 7 tr) twice, 1 sp, 10 tr, 5 bars, 7 tr, 2 sp, 4 tr, ch 5.
37. Three sp, 7 tr, 1 sp, 4 bars, (1 sp, 7 tr) twice, 1 bar, 10 tr, 1 sp, 7 tr, 6 sp, 7 tr, ch 3.
38. Seven tr, 5 sp, 7 tr, 1 sp, 10 tr, 1 bar, 1 sp, 10 tr, 1 sp, 4 tr, 4 bars, 7 tr, 2 sp. Leave remainder of row and turn with ch 5.
39. Two sp, 7 tr, 1 sp, 3 bars, 1 sp, 13 tr, 1 sp, 2 bars, 10 tr, 1 sp, 4 tr, 3 sp, 7 tr, ch 3.
40. Seven tr, 3 sp, 13 tr, 10 bars. Leave remainder of row and turn with ch 5.
41. One sp (over half bar), 9 bars, 8 sp, 4 tr, ch 6. Point now increases.
42. One tr in 5th ch, 5 tr more, making 7 tr, 3 sp, 13 tr, 9 bars, ch 3.
43. Thirteen tr, 1 sp, 6 bars, 10 tr, 1 sp, 4 tr, 3 sp, 7 tr, ch 9.
44. Seven tr, 5 sp, 7 tr, 1 sp, 10 tr, 5 bars, 13 tr, ch 5.
45. One sp, 16 tr, 1 sp, 3 bars, (1 sp, 7 tr) twice, 6 sp, 7 tr, ch 9.
46. Seven tr, 8 sp, 10 tr, 1 sp, 7 tr, 1 sp, 2 bars, 1 sp, 16 tr, ch 5.
47. One sp, 13 tr, 3 bars, 4 tr, 1 sp, 10 tr, 9 sp, 7 tr, ch 9.
48. Seven tr, 12 sp, 7 tr, 1 sp, 4 tr, 1 sp, 2 bars, 13 tr, ch 5.
49. One sp, 10 tr, 1 sp, 2 bars, 1 sp, 7 tr, 13 sp, 7 tr, ch 9.
50. Seven tr, 12 sp, 4 tr, 3 sp, 4 tr, 1 bar, 1 sp, 4 tr, 1 bar, 7 tr, ch 5.
51. One sp, 4 tr, 1 sp, 13 tr, 3 sp, 13 tr, 11 sp, 7 tr, ch 9.
52. Seven tr, 13 sp, 16 tr, 1 sp, 16 tr, 1 sp, ch 3.
53. Four tr, (1 sp, 13 tr) twice, 14 sp, 7 tr, ch 9.
54. Seven tr, 12 sp, 7 tr, 2 sp, 13 tr, 1 sp, 13 tr, ch 5.
55. (One sp, 10 tr) twice, 1 sp, 16 tr, 11 sp, 7 tr, ch 9.
56. Seven tr, 14 sp, 16 tr, 1 sp, 4 tr, 3 sp, 4 tr, ch 5.
57. One sp, 10 tr, 1 sp, 19 tr, 6 sp, 4 tr, 7 sp, 7 tr, ch 9.
58. Seven tr, 10 sp, 4 tr, 6 sp, 13 tr, 1 sp, 10 tr, ch 3.
59. Ten tr, 11 sp, 4 tr, 10 sp, 7 tr, ch 3.
60. Four tr, 11 sp, 4 tr, 6 sp, 13 tr, 1 sp, 4 tr, ch 5.
61. One sp, 19 tr, (4 sp, 4 tr) twice, 7 sp, 4 tr, ch 3.
62. Four tr, 8 sp, 7 tr, 2 sp, 4 tr, 4 sp, 16 tr, ch 5.
63. One sp, 16 tr, 4 sp, 7 tr, 9 sp, 7 tr, ch 3
64. Seven tr, 10 sp, 4 tr, 5 sp, 7 tr, 1 sp, ch 3.
65. Four tr, 6 sp, 4 tr, 9 sp, 7 tr, ch 3.
66. Seven tr, 10 sp, 4 tr, 4 sp, ch 3.
67. Four tr, 2 sp, 4 tr, 9 sp, 7 tr, ch 3.
68. Seven tr, 9 sp, 4 tr, 1 sp, ch 3.
69. Four tr, 8 sp, 7 tr, ch 3.
70. Seven tr, 7 sp, ch 3.
71. Four tr, 4 sp, 7 tr, ch 3.
72. Seven tr, 3 sp, ch 3.
73. Ten tr. Turn. Sl-st over 3 tr, ch 3.
74. Seven tr (3 ch forming 1st tr), ch 3.
75. Four tr. Turn. Sl-st over 4 tr, ch 9. Turn and work over top of rows just made, filling corner.
76. Seven tr, 4 sp, joining 4th sp be-

Concluded on page 21

At the right is a small cushion worked in the cross-stitch which everyone likes to do. Rose, pink, blue and lavender flowers supported in a blue jar provide a harmonious combination of color which may suitably be used with many different decorative schemes. The background material is creamy white linen



No. 33-9-1

Stitchery with Shaded Floss

BY CHRISTINE FERRY

IF you have never worked with shaded floss, the gradations in toning that may be accomplished will be a revelation. It is to be had in the most generally used colors — three shades of pink, two each of blue and yellow and one each of lavender, green and brown — each one shading from light to dark through four different color values.

Although the skeins may be cut into needle lengths in the usual way, I like best to wind the skein onto a little reel and then cut a length grading from light to dark. After working with one or two such needle lengths, one is able to judge how to cut the floss to the best advantage to suit the design which is being worked. Ends of color which are not needed at the moment should be kept as they may work in to advantage later on. A carefully developed color-scheme may be followed or the shaded floss may be used without much thought as to the placement of light or dark. Either way produces effective results and, given the same materials, there are probably no two people who will develop a design in exactly the same way.

THE fringed cushion at the top of the page is done entirely in cross-stitch counting eight to the inch with three threads of the shaded floss. The jar flower-holder is blue, there are rose, red, blue and lavender flowers, all done with the shaded material, but the foliage is one tone of green throughout.

In developing this design, the jar may be given an appearance of roundness by shading each row of crosses from light to dark, commencing at the right, or the crosses may be worked with the shaded material without regard to form. It is patterned with both large and small crosses in black and a narrow strip of the cream-color background linen is left just below the rim for contrast.

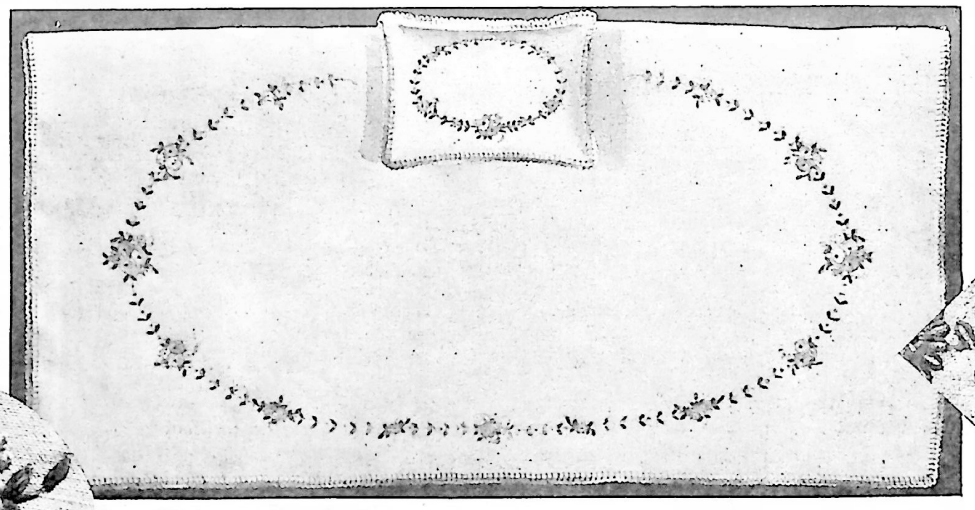
In working the flowers, the shading should be so distributed as to bring a block of solid color at the heart of the flower, in some cases a darker line of the body color and again yellow or orange, for the sake of contrast. Two buds show a line of red lengthwise the center. Although designated as "red" this color in reality shades from a medium pink and is merely a dark rose.

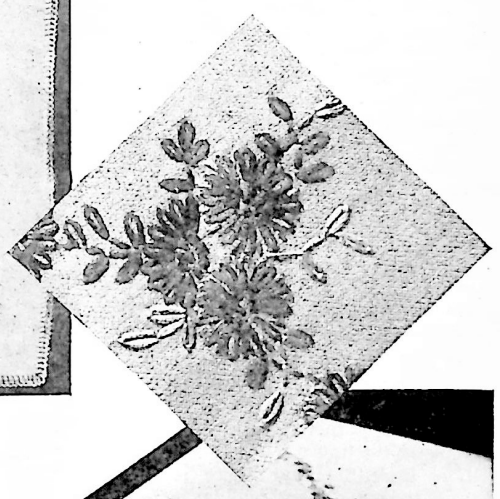
To make up this cushion both back and front are fringed for about an inch, then the edges are held together and joined with an overcasting stitch with six threads of blue, using the darker shade for the sake of contrast, and making five or six stitches to the inch. To provide an opening for the cushion, on one side it will be necessary to overcast the fringed edges of back and front separately. Because of its varied coloring and delicate background, this is a lovely cushion for the bedroom.

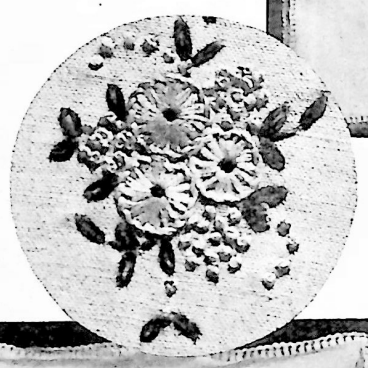
FOR the bedroom also there is a charming dresser set and matching cushion of the same creamy linen decorated with buttonhole, French knot and lazy-daisy stitchery and edged with a simple crocheted finish, all done in the shaded floss.

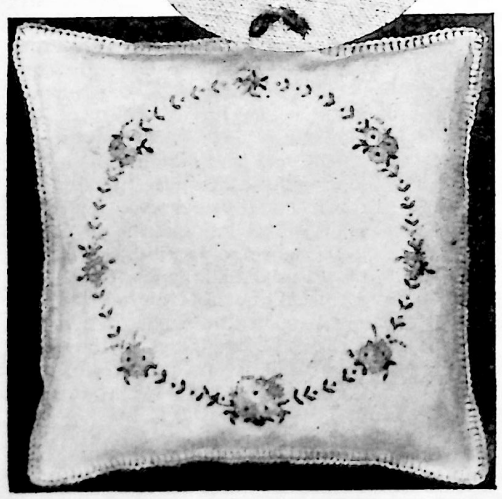
For rooms in which pink is the dominant color of the decorative scheme, shaded pink is used for the

Concluded on page 18



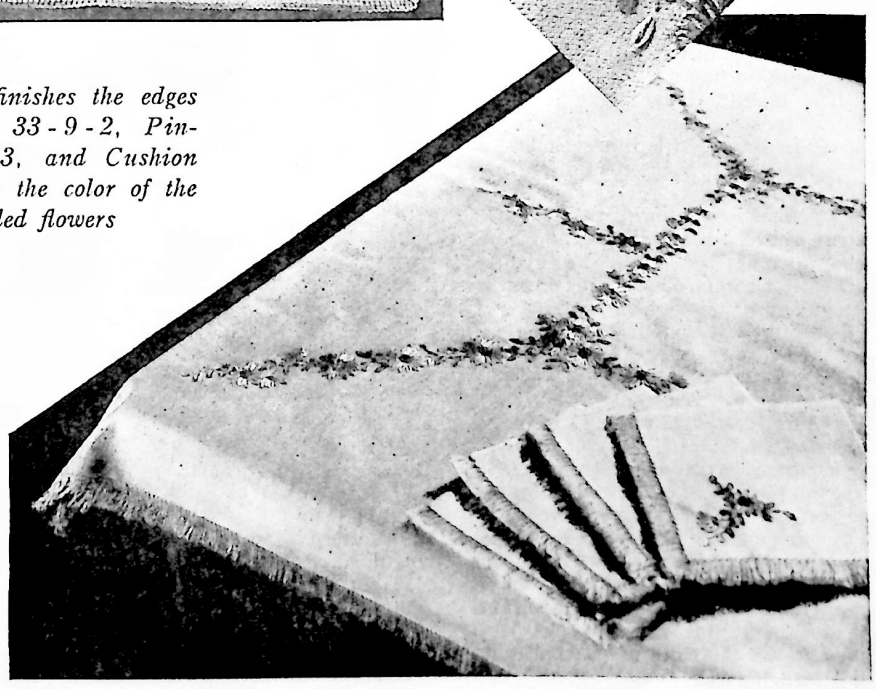






The crocheting which finishes the edges of Dresser Cover No. 33-9-2, Pincushion No. 33-9-3, and Cushion No. 33-9-4 matches the color of the round buttonholed flowers

The shaded floss also lends itself with equal charm to the making of flowers in the ever popular lazy-daisy stitch on the Refreshment Set, No. 33-9-5, at the right



A Navajo Ceremonial Blanket

Accurately Reproduced in Crochet

OF the real Indian blankets, by far the most famous are made by the Navajos on hand looms. Simple geometrical figures which are decorative and emblematic rather than imitative are largely used. The design illustrated reproduces in crochet a ceremonial blanket.

Germantown zephyr fourfold yarn in five colors was used for this blanket and seven balls of olive, nine balls each of cardinal and garnet, thirteen balls of white, and twenty-six balls of silver gray were used. A No. 4 celluloid hook will carry the yarn nicely.

The work is done in trebles throughout. It is not at all difficult to work with several colors; but in changing from one color to another always remember to wind the strand to be used around the dropped strand.

The directions are general rather than row-by-row. The clear illustration will serve as a guide for color placement.

WITH gray make a chain of 214 stitches, then with 3 chain stitches for the first treble work six rows of the gray (111trebles across).

Then one row: 15 gray, * 1 garnet, 17 gray, repeat from * 9 times, 1 garnet, 15 gray.

One row: 14 gray, * 3 garnet, 15 gray, repeat from * 9 times, 3 garnet, 14 gray.

One row: 13 gray, * 5 garnet, 13 gray, repeat from * 9 times, 5 garnet, 13 gray.

Continue increasing garnet in this manner until there are 15 garnet stitches across each small figure; then decrease back to 1 garnet stitch. Make six rows of gray.

This forms the end border. The side borders are 21 stitches wide and are made thus: Three rows of 21 gray. One row: 10 gray, 1 garnet, 10 gray. One row: 9 gray, 3 garnet, 9 gray. One row: 8 gray, 5 garnet, 8 gray. Continue until there are 3 gray, 15 garnet, 3 gray. Then reverse to the first row.

The little diamond figure is repeated throughout and will not be referred to again. After the tenth diamond there will be six rows of gray instead of three rows.

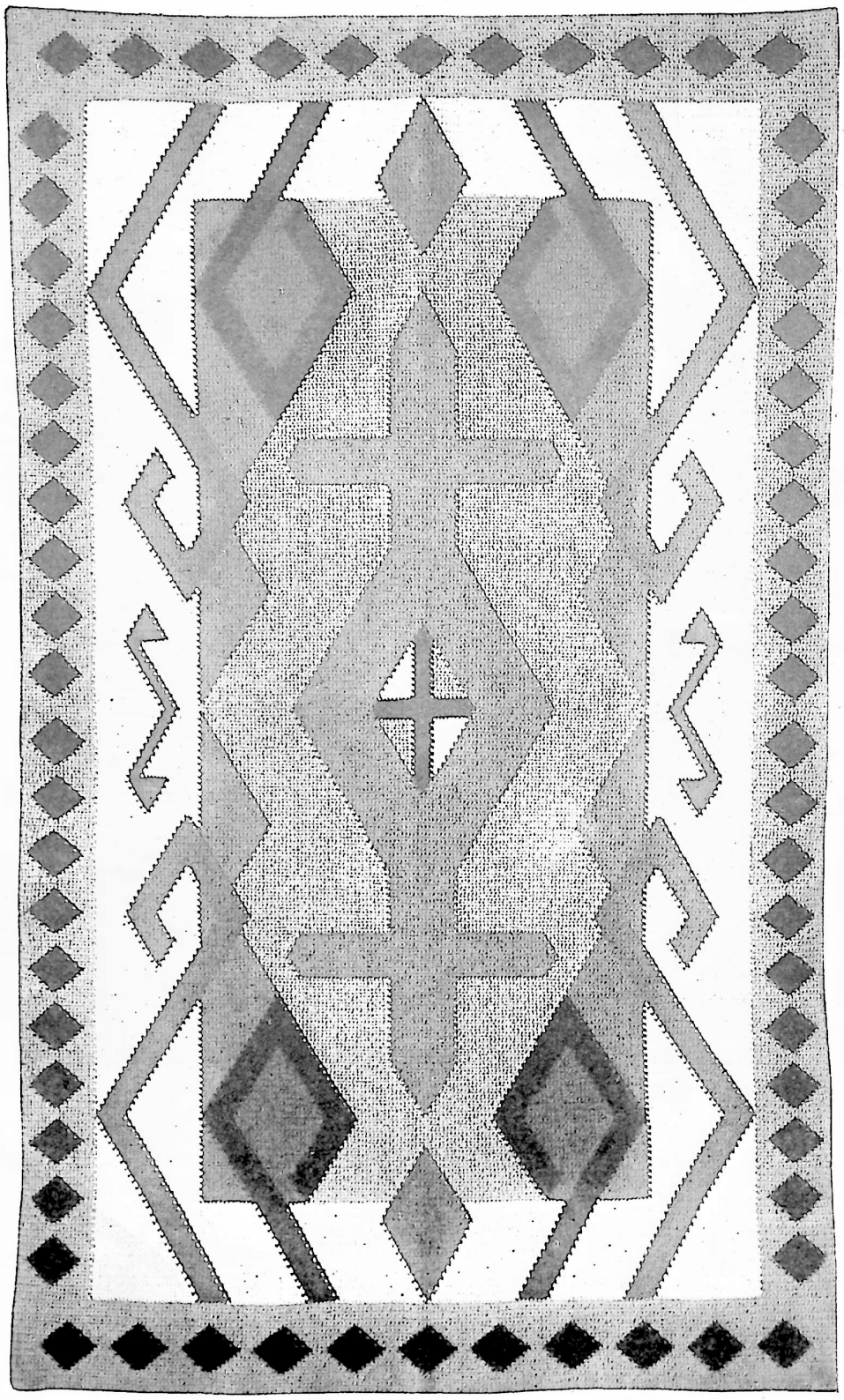
The directions following are for the space between the borders.

Two rows: 27 white, 8 olive, 19 white, 8 garnet, 22 white, * 1 olive; reverse from *.

Two rows: 26 white, 8 olive, 19 white, 8 garnet, 22 white, * 3 olive; reverse from *.

Two rows: 25 white, 8 olive, 19 white, 8 garnet, 22 white, * 5 olive; reverse from *.

Continue decreasing the white each side until the band of 8 olive touches the border. Increase the olive in the center diamond until the diamond is 15 stitches wide. In the next two rows make this diamond 8 olive, 1 cardinal, 8 olive, then continue increasing the cardinal diamond until it is 7 stitches wide. Then decrease on the cardinal diamond until it is 3 stitches wide.



Courtesy Fleisher Yarns, Inc.

Then continue as follows, making one row of each:

Thirteen white, 8 olive, 6 white, 13 cardinal, 8 garnet, 5 olive, 1 garnet, 22 gray, 8 olive, * 1 cardinal; reverse from *.

Twelve white, 8 olive, 7 white, 12 cardinal, 8 garnet, 5 olive, 3 garnet, 22 gray, * 15 olive; reverse from *.

Eleven white, 8 olive, 8 white, 11 cardinal, 8 garnet, 5 olive, 5 garnet, 22 gray, * 13 olive; reverse from *.

Ten white, 8 olive, 9 white, 10 cardinal, 8 garnet, 5 olive, 7 garnet, 22 gray, * 11 olive; reverse from *.

Nine white, 8 olive, 10 white, 9 cardinal, 8 garnet, 5 olive, 9 garnet, 22 gray, * 9 olive; reverse from *.

Eight white, 8 olive, 11 white, 8 cardinal, 8 garnet, 8 olive, 8 garnet, 22 gray, * 7 olive; reverse from *.

Seven white, 8 olive, 12 white, 7 cardinal, 8 garnet, 10 olive, 8 garnet, 22 gray, * 5 olive; reverse from *.

Six white, 8 olive, 13 white, 6 cardinal, 8 garnet, 12 olive, 8 garnet, 22 gray, * 3 olive; reverse from *.

Five white, 8 olive, 14 white, 5 cardinal, 8 garnet, 14 olive, 8 garnet, 22 gray, * 1 olive; reverse from *.

Four white, 8 olive, 15 white, 4 cardinal, 8 garnet, 16 olive, 8 garnet, * 43 gray; reverse from *.

Three white, 8 olive, 16 white, 3 cardinal, 8 garnet, 18 olive, 8 garnet, * 41 gray; reverse from *.

Two white, 8 olive, 17 white, 2 cardinal, 8 garnet, 20 olive, 8 garnet, * 39 gray; reverse from *.

One white, 8 olive, 18 white, 1 cardinal, 8 garnet, 22 olive, 8 garnet, 18 gray, * 1 cardinal; reverse from *.

For the red cross in center: — Increase the center cardinal 1 stitch each side each row until it is 17 stitches wide, then work straight for thirty rows. Then put in arms starting with 65 cardinal, increasing 1 stitch each side until there are 71 cardinal, then decreasing back to 65 cardinal, then drop back to 17 cardinal and work straight for twenty-two rows. Now increase on each side until there are 39 cardinal. In center stitch of next row begin the garnet cross, which is 4 stitches wide and twenty-two rows to the arms.

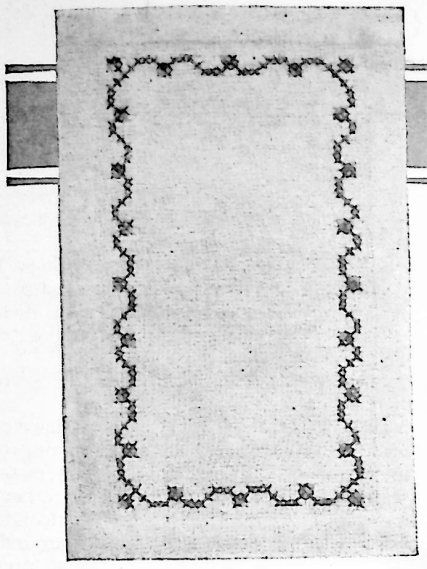
Continue increasing the cardinal diamond until the gray on each side touches the white border. This forms the center.

The spaces between the garnet cross and the cardinal diamond are made one in white and one in gray which are reversed on the other side of the center arms. These little triangles begin in the sixth row from the point of the garnet cross.

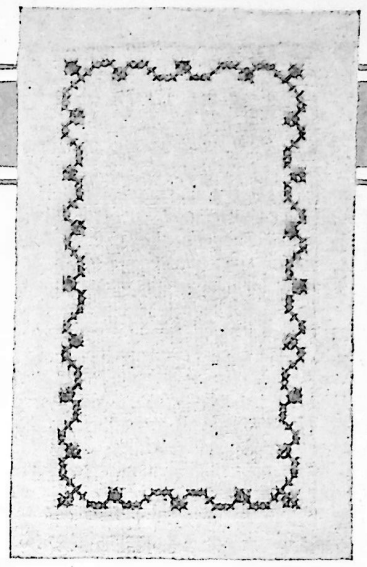
For the side figure:— Thirty-eight rows from the point of the big cardinal cross the garnet diamond will run to a point. Here also the olive band crosses from the white to the cardinal.

Continue decreasing the cardinal between the olive and gray until it runs to a point. Continue the olive band until it is 5 stitches inside the cardinal block, at the same time making the broken olive diamond as in the garnet diamond already made. The broken point of this diamond is begun in the seventeenth stitch from the border on the row following the 23 white stitches. The cardinal on the sides is continued on a line with the inside of the olive band until there are 19 cardinal; it then decreases until it touches the white border. On the last row of the olive diamond make the first stitch of the little garnet zigzag figures in the center stitch of the white border. Increase to 11, drop to 4 and slope inward until center of blanket is reached.

Reverse the work for the other half of the blanket — working from center to end.



No. 33 - 9 - 6. Glimpse of early autumn countryside in warm colors



Chair backs may be framed and used as wall samplers if desired

Chair Sets Done in Sampler Fashion

BY LYDIA BRIGHAM AND EVELINE D. JOHNSON

So many of our friends have made clever use of samplers as chair backs, and then have sighed for nice little borders to put on arm guards, that we bethought ourselves 'twas time we planned some samplers with sentiments particularly appropriate for chair-back use and then provided the tidy arm guards to go with them. Sampler chair-sets are among this season's most appealing gift suggestions, a pleasure to make, inexpensive, sure to be useful and a cheerful reminder of the donor at all times.

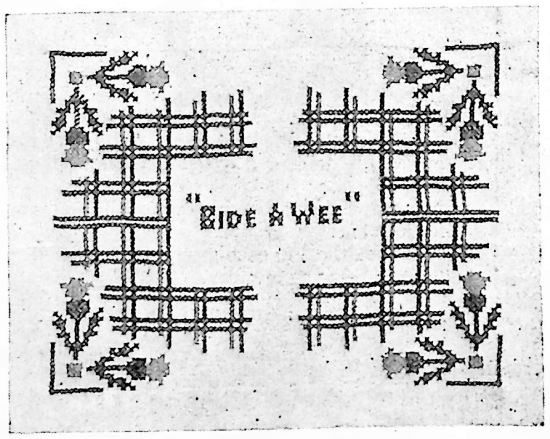
It goes without saying that any one of these chair backs may be perfectly well used as a conventional sampler for wall decoration if desired. The sampler at the top of the page, which we like to call "The Last Load," would make a peaceful pastoral for a bedroom wall. The second sampler would make a jolly bit for a cozy corner in the study or the book-worm's retreat. "Bide a Wee" might be nicely used in either guest room or hall. The wing chair group would go happily over the living-room mantel.

All this cross-stitch is colorful, but well chosen for general interior use. These sets will fit into almost any room scheme and go with almost any type of upholstery. There are no masses of hard-to-use colors, but designs are lightly sketched in with warm tones that are easy to live with always. The work is the more quickly finished and is easier to do because of this light touch.

We like to do our cross-stitch things on the deep cream or ivory linens, soft in texture and pleasant in the hand. Cross-stitch is at its best when worked in a hoop or frame, it helps keep the stitches even, and makes it possible to work faster. It is axiomatic that all top threads should be worked in the same direction, and that each stitch should meet its neighbor as it would if worked over canvas.

"Who works with zest hath sweetened rest" is an inviting sentiment for the most comfortable chair in the house.

No. 33 - 9 - 7. (Right) Set for book-lover's favorite chair, joyfully quaint, invitingly gay with bright red and blue, plus soft greens and browns



No. 33 - 9 - 8. "Bide a Wee"

No. 33 - 9 - 9. Chintzy chairs by a cozy fireside

The "Bide a Wee" chair-back, done in thistle-top lavender, flax blue, and verdure green, has no matching arm guards, but plain guards whipped with color might be used

The sampler coloring is delightful, all in the golden tones of a late summer afternoon — trees still green but touched with autumn tints, a red roofed barn shining in the sun, a mingling of yellow, orange, browns and greens in garden patch and barnyard, a flash of bright blue in Betsy Ann's frock as she scatters corn for the biddies. Borders on the arm guards repeat all the leafy autumn tints.

A Biscay blue and mahogany red, browns and greens, a touch of yellow — shades borrowed from the gay array of modern book bindings — are all used in the amusing little set for the reader's haven. The borders are exceptionally attractive.

"Bide a Wee," being very Scotch, does not go in for the extras like arm guards — for there be comfortable lounging chairs which have wooden arm rests and hence have no need for these additional accessories. The chair back contrives to be very smart with its plaiding, and is unusual in color. Thistle tops are a lovely deep lavender with foliage in the brightest verdure green. The plaiding picks up the green and lavender and adds a clear flax blue. Very little work is involved in this piece, but it is most effective and would be an excellent item for any bazaar table.

The fireside picture is inviting to both eye and hand with its chintz wing chairs, the glowing logs, the ruddy brick fireplace, and the black tabby cat. The bold flowers on the brown chairs are a luscious deep rose red with blue centers and pretty green leaves. Warm orange and brown shades appear in the rug and the little footstools. The lettering makes use of the rose and brown shades. Borders add green to the rose and brown.

All these chair sets are finished with turned-back hems, two plain and two with cross-stitch borders which practically hide the tiny hemming stitches. They are cut on the outlines before hemming.

NEEDLECRAFTERS' OWN PAGE

CONDUCTED BY OUR READERS

Mapleton Lace

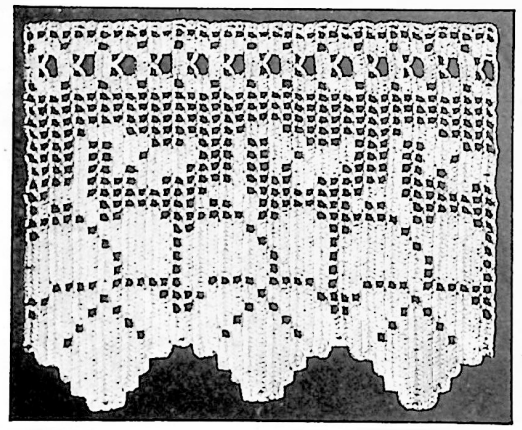
BY M. PINTNER

THERE is no more simple, dignified, durable and altogether charming trim for household linens than filet-crochet. It is fascinating in the making, as well, since there is scarcely a limit to its versatility; laces and insertions of any width required are readily copied or adapted from cross-stitch designs, and as easily originated by aid of checked paper — which is not the least interesting of its many good points. An especially attractive variation in leaf design is illustrated. Worked with No. 70 or No. 80 mercerized crochet-cotton and a No. 13 hook will make a lace about four inches wide. Coarser or finer thread will produce a wider or narrower lace, but the work should always be close and firm.

Make a chain of 79 stitches.

1. A tr in 4th st from hook, 2 sp, 7 tr, 13 sp, 13 tr, 2 sp, 7 tr.
2. Ch 5, miss 3 of ch, tr in each of 2 st, to widen, 10 tr, 1 sp, 16 tr, 1 sp, 4 tr, 9 sp, 4 tr, 1 lct, 4 tr, 1 sp, 2 tr.
3. Ch 3 (for 1st tr), tr in tr, 1 sp, 4 tr, ch 5, miss 1 lct, 4 tr, 8 sp, 4 tr, 2 sp, 13 tr, 1 sp, 16 tr.

Continue, following the chart, the upper edge repeating from 1st row. The 5th row is widened at the end by adding 3 trebles as follows: Make 9 of the 13 trebles as usual, then in working off the 10th, or last of treble in treble, make it a long treble — that is, draw the thread through 1st stitch or loop on needle, leaving this rather loose, to serve as a chain in which to set the 1st of the



Mapleton Lace

widening trebles, working off remaining stitches 2 at a time in the regular way; do 2 more trebles as directed, working off the last of the 3 added trebles as usual. Any number of trebles can be made in this way at the end of a row where there is no chain to work on. In decreasing the point or scallop it will be necessary to slip-stitch to 4th treble of 9th row, corresponding to 5th row, then proceed with 10th, with 3 chain for 1st treble. Continue, following chart to length required.

A Tatted Cap for the Littlest One

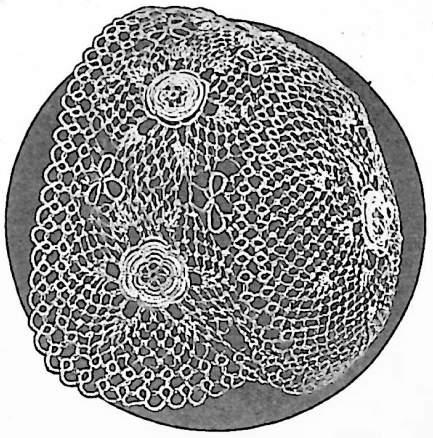
BY LILLIE A. KLEIN

MERCERIZED crochet-thread No.80 was used for this bonnet, which has a face-measure of about twelve inches; a larger one will result, of course, if heavier thread is chosen. The addition of more rows of picot-loops to the circle in the back, or crown, will also increase the size. The rose medallions may be used for borders, or joined to make any all-lace piece desired.

1. Begin at center of rose with a ring of 1 double knot, (picot, 2 double knots) 6 times, 1 double knot, close.
2. (A chain of 5 double knots, join to next picot) 6 times.
3. (A chain of 7 double knots, join between chains of preceding row) 6 times; using only the shuttle-thread in joining will leave a little space between chains or loops for joining the next row.

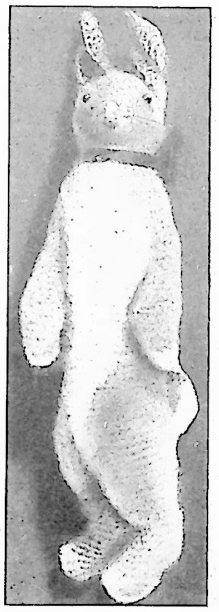
4, 5, 6. Same as preceding row, save that the chains of each successive row are increased 2 double knots.

7. Chain of 3 double knots, picot, (4 double knots, picot) twice, 3 double knots, join between chains; repeat around. This completes the rose.
8. Using shuttle-thread only, make a tiny ring of 2 double knots, join to 1st picot, 2 double knots, close; leave space of thread, no longer than one-fourth inch, or the work may be too full, join a tiny ring to next picot, and repeat, joining last loop at base of 1st ring.



A Dainty Tatted Bonnet

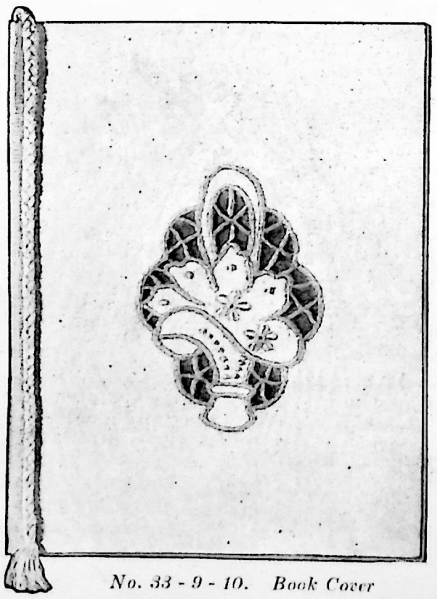
9. A tiny ring, joining to 1st loop of preceding row, (a loop, a ring, joining to next loop) twice, 3 more tiny rings close together, joined to same loop, forming a group of 4 rings filling the loop directly above the joining of chains in 7th row; repeat around, making 6 groups in all, with a single ring joined to each loop between.



Mr. Rab has personality-plus and is sure to make his way into the Christmas stocking — it isn't too early to begin — of many a small girl and boy

Mothers, aunts and big sisters who want something just a little different in stuffed toys will welcome this realistic product of the crochet-hook

10. Working as directed, make 4 loops and 3 tiny rings between groups, joining 3 rings over the 4 rings in each group.
11. Two rings above the 3 in each group, with 5 loops and 4 single rings between groups.
12. One ring above the 2 in each group, with 6 loops and 5 single rings between groups.



No. 33 - 9 - 10. Book Cover

13. A small ring, joined to each loop, all around, a loop between each 2 rings.
14. A group of 4 rings, as before, joined to loop midway between 1st groups, 6 groups in all, with 6 loops and 5 single rings between each 2 groups.

15, 16, 17, 18. Same as before, decreasing 1 ring in each group, and adding a loop and single ring each row. As the work is so similar, a constant repetition, there seems no necessity for instructions in detail after the first.

19, 20. Loops and small rings, all around, a ring joined to each loop.

21. A small ring in loop; turn, leaving a short space of thread, about half the usual loop, a larger ring of (4 double knots, picot), 3 times, 4 double knots, close; again the short space and small ring, joining to next loop; a large ring, as before, joining by 1st picot to last picot of preceding large ring; repeat around, making a double row of rings, and joining last large ring to 1st, completing the crown.

For the front of the little bonnet five medallions are required. Work from 1st to 12th row, inclusive, for each, joining each to preceding by 4 loops on one side, joining a tiny ring to a loop of one medallion, then the other, leaving only one-eighth inch of thread between the rings.

Join to the crown by the double row of rings — 21st row — making 3 small rings (of 2 double knots, picot, 2 double knots, close) between medallions, and joining the large rings to those of 21st row of crown by middle picot; continue with all large rings across the back. Work the double row of small and large rings across the front edge, leaving 4 small rings free between medallions.

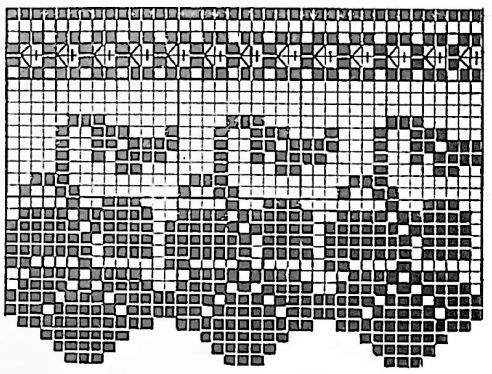


Chart of Mapleton Lace

The spaces between medallions on each side are filled in with three-leaf clovers, joining to picots of free rings and loops: A ring of 4 double knots, join to picot of 1st of 4 small rings, 8 double knots, join to next, 8 double knots, join to loop, 8 double knots, picot, 4 double knots, close; a 2d ring of 4 double knots, join to last picot of 1st ring, (8 double knots, join to loop) twice, 8 double knots, picot, 4 double knots, close; make the 3d ring to correspond with 1st, joining to 2d ring by 1st picot, and by last picot to 1st ring, fastening off at center. All are made in the same way, although a slight variation in the number of double knots between the joinings may be necessary, occasionally; this is very easily adjusted, however.

All around the edge is a finish of rings, alternating with chains, as follows: A ring of 4 double knots, picot, 4 double knots, join to picot of ring, 4 double knots, picot, 4 double knots, close; a chain of 10 double knots; a ring, joining to preceding by 1st picot, and by middle picot to next ring at edge of bonnet. Repeat, save that across the back the chains are of 7 double knots, and at each side of back 1 ring may be joined to 2 rings in order to keep the shape.

Bunny Rab

BY M. LEETHAM

BRUSH-WOOL is the proper working material for Bunny Rab and three balls of one color, either light tan, gray or white, are required; should you prefer the two-color effect you will need two balls of the tan or gray and one ball of white. Buttons are used for the eyes, and horsehair — from the padding of a man's old coat — for the whiskers and to stiffen the ears.

Begin at the head with a ch of 5 st and work 2 d c, then 3 d c in next st, 2 d c on other side of ch, 3 d c in end st, this is end of nose.

2. Plain d c.
3, 4. Increase 1 st each side.

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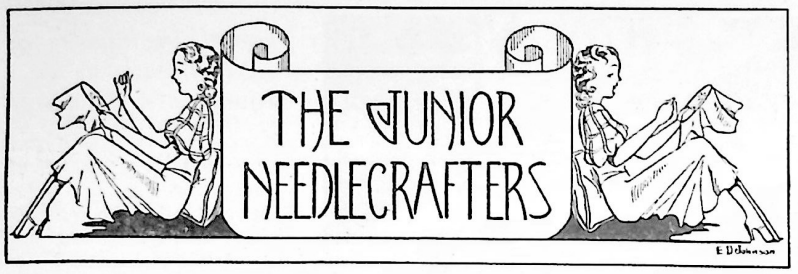
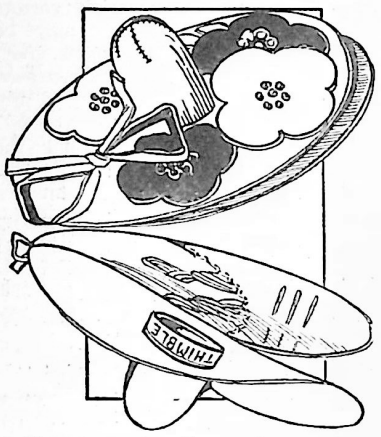


An Embroidery Club for Girls

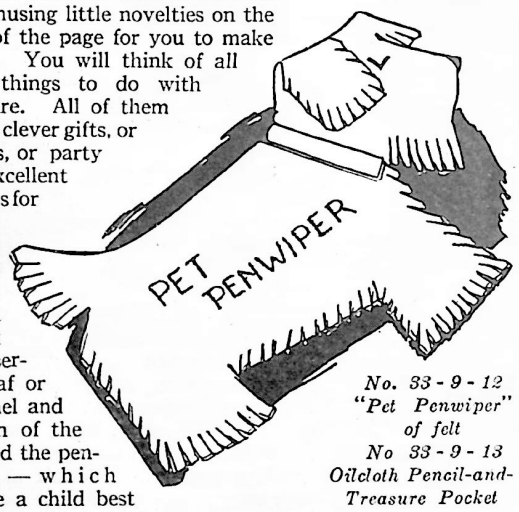
CONDUCTED BY CONSTANCE EVELYN

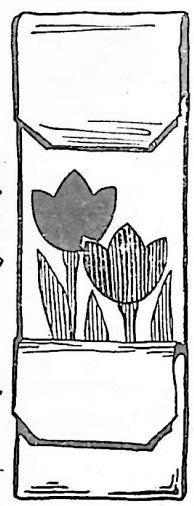


No. 33 - 9 - 11. Your sewing things under your hat!

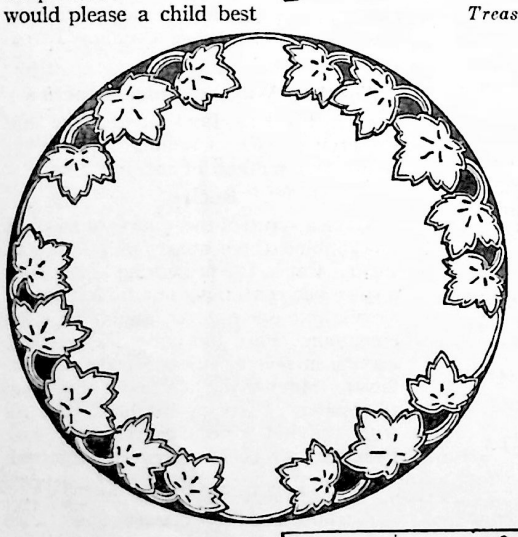
DEAR GIRLS: September again — and fall activities will soon be in full swing once more for all of us. I had some of these in mind when I selected the three amusing little novelties on the upper half of the page for you to make this month. You will think of all manner of things to do with them I'm sure. All of them would make clever gifts, or bridge prizes, or party favors, or excellent contributions for your coming bazaar. The Pet Penwiper could become a needle book with the insertion of a leaf or two of flannel and the omission of the lettering; and the pencil pocket — which would please a child best when fitted with pencils and a shiny luncheon coin in the treasure pocket — would make an acceptable desk accessory for a grown-up if pens or pencils lurked in the long pocket and paper clips, stamps, erasers or stray pennies found refuge in the attached purse. One ingenious suggestion sends the case as a gift to a friend who slips spectacles into the long pocket, a carefully wrapped pill into the little one and the whole into her handbag!

One of the satisfactions about these novelties is the ease and speed with which you can make them! The "sewing sombrero," for instance, whips the edges of a crown and fits it into a brim decked with yellow, pink and blue posies secured with black French knots. Accompanying foliage is tacked on with long single stitches which serve as markings for the leaves. A thimble hides in the crown of the hat. As if that were not enough, a disc of felt to which is whipped a "three-quarters moon" of the same to form a pocket for cotton is itself a needle - case, hinged to the edge of the hat-brim. The "two-way" sketch shows all this very clearly.





No. 33 - 9 - 12 "Pet Penwiper" of felt
No 33 - 9 - 13 Oilcloth Pencil-and-Treasure Pocket



No. 33 - 9 - 14. This maple - leaf doily is very simple, but oh, so lovely to see; and it proves how really easy cutwork is to do

The doggie, in tan or black or white, is made in two halves. To each half you give a single-stitch eye, a satin-stitch nose and, on the front, outlined lettering (if it's a penwiper) — all black. Then you tack on his ears and whip the top edges together from the root of his tail to his chin whiskers, with his tongue inserted between. If you put

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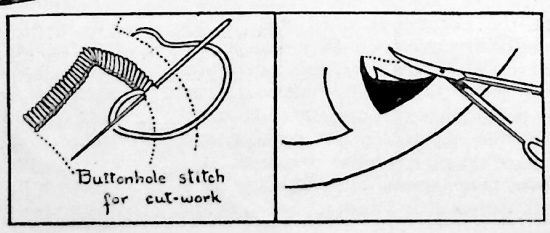


Winner in Best Groomed Girl Contest *tells Secret*

LEONA WHITE, Hastings, Minn., gives rule for dressing well at little cost . . .

MISS ELFREDA KEYZER, *one of the judges in the Minnesota Best Groomed Girl Contest, congratulates* MISS WHITE *on her prize-winning sports dress—Luxable, of course!*

Here's the way Leona makes stockings last longer and cuts down needless runs—she Luxes them after every wearing! Lux saves the elasticity that lets them give under strain without breaking.

LEONA is one of the outstanding girls in Minnesota—she's leader of her club in Hastings—secretary of her state club federation—and was named champion of the older class in the Best Groomed Girl contest!

Like other clever girls, she finds it takes very little money to dress attractively if you keep things fresh and new looking.

Here's her secret as told to one of the judges . . .

"I've found a wonderful way to be well groomed for little money and Lux deserves the credit, for it helped me win this prize. I use it for everything—stockings, silk things, sweaters. This dress has never been laundered, but its first laundering will surely be done with Lux, and no other soap will ever touch it."

She knows Lux is safe because it has none of the harmful alkali ordinary soaps often have—avoids cake-soap rubbing that may streak colors, weaken threads. Anything safe in water is safe in Lux.

Every girl can be "well groomed"—Lux keeps dresses, underthings, stockings, sweaters like new longer, and it costs so little.

Mrs. C. C. DeKlyn, Moorestown, N.J., says: "I put down everything I did, and 1 box of Lux washed 307 pieces:

68 pairs stockings, socks; 91 pieces lingerie; 21 silk blouses, dresses, sweater; 20 hankies, belts, scarves, etc.; 21 cotton hats, pairs gloves; 86 doilies, napkins.

"Besides that, I did the dishes twenty-one times."

Save with Safe

LUX

This is Peter Piper's Young Sister Pat Who Packs Pickles in Patterns

Courtesy of H. J. Heinz. Photo by Rittase

Every Jar Looks as Much Alike as the Squares of a Patchwork Quilt

Food Facts for Home Folks

Conducted by Anne Pierce

THE other evening when I was reading in my corner, comfy chair, that stands between the casement window and the bookcase, I was really interrupted by a fragrance. Twice I sniffed, and wondered where the spicy odor came from, mixed as it was with a still heavier fragrance, before I even suspected the big vase of regal lilies that stood on the end of the green bookshelves, over my head. Stupid maybe, but never did I get such a mixture of fragrance from a flower as it literally fell down on me from those lilies in the evening — much stronger than in the daytime.

And what you may ask has this to do with pickling time? Well, half of the fragrance, only half remember, reminded me of nothing so much as sweet pickled peaches, or pears in the process of becoming the very best of preserves, to serve with turkey and chicken in the winter time. For all pickles are not sour by a good deal. Sweet mustard pickles are perhaps the second best bet for cold meats. The commercial ones are excellent, and you can also make your own.

AND while we are meandering about in our minds, before we go into the kitchen, you must get this choice bit, to chuckle over, from the book on Gardening with Herbs for Flavor and Fragrance (concerning which we had many inquiries), that was mentioned in the June issue: If you think matrimony was all honeymoon in the olden days read this from the foreword by Mistress Wilder under the title, "Adam's Luxury and Eve's Salvation": "There should bee alwaies good store of Herbes for the Kitchen, for if her housbande return home in a mood curst and malicious and his Minde set agaynst his Victuals it is easie for the skilled Housewife by the Grace of God and the aide of such Herbes as Fennell, Basil and others, to set before him what purporteth to be a new Dish and so to sooth and admonish him to gentlenesse. But wanting such helpes she may suffer disaster."

JUST to whet your appetite and fire your ambition, here are a couple of recipes, standardized, so the author (Helen Morganthau Fox) tells us, by Miss Bertha Shapleigh of Columbia University.

Italian Lunch Dish

4 peeled cucumbers parboiled ten minutes and cut into one to two-inch pieces
1½ cups tomato sauce (season with basil or bay leaf)
1 cup parmesan cheese

Arrange layers of tomato, cucumber and cheese, having cheese on top, and bake twenty to thirty minutes. Cook the tomato sauce down until quite thick.

Rose Geranium Jelly

Prepare the pulp of apples as for a plain jelly. Boil the juice thus obtained for twenty minutes. To each pint of juice add one pound of sugar and place in a preserving kettle over the fire. Stir until all the sugar has melted, then add two or three rose geranium leaves, bring to the boiling point and boil rapidly for two minutes, removing any scum which may rise to the surface. Turn into jelly glasses, removing the leaves, but place a fresh leaf in each glass.

Back to Our Pickling Pots

WE have given many of these recipes before, and you will find more of them in the canning and preserving bulletins listed in the Canning Directory (hope you have your copy, this is the last call, so if you haven't, send a three-cent stamp to the Augusta office of Needlecraft and get one — it's a bargain, for reference in any year).

Here are a few high spots, in the pickling program, for the end of the summer, and remember the time cometh when no woman may can or preserve or pickle — for the fresh material will be gone and the autumn upon us before we know it:

HERE is an oldfashioned, patient New England way for pickling pears, but they will be good. Late winter pears are fine for this purpose, and peaches pickled in the same way.

Sweet Pickled Pears

For eight pounds of pears use four pounds of brown sugar, one quart of vinegar, and an ounce each of stick cinnamon, mace and allspice. Cook the pears till soft (best to steam them, but they may be gently simmered). Stick three cloves in each pear. Place the spices in a cheesecloth bag, and boil them in the vinegar with the sugar until syrupy. Pour over the fruit. Repeat this on three consecutive mornings, then seal. Freestone peaches may be treated the same way. If you do not care for mace (it gives a most intriguing, mysterious flavor, if you like it), substitute ginger-root, or increase cinnamon and allspice, to one and a half ounces each.

Sweet Mustard Pickles

THIS recipe is only a sample of what you may find in the booklets listed in the Canning Directory. Nothing is better with cold meats and potato salad. This one comes from the Home Canners' Text Book — get your Canning Directory and look it up:

Recipe

1 large cauliflower
1 quart button onions
1 quart young green or wax beans
1 quart carrots, in strips
1 quart small green tomatoes
2 sweet green peppers in squares
2 sweet red peppers in squares
2 quarts small cucumber pickles
2 quarts cucumbers sliced without paring
⅔ cup flour
8 ounces mustard
2 tablespoons turmeric
1 tablespoon celery seed
2 cups sugar
2 quarts cider vinegar
1 tablespoon salt

Steam or cook all the vegetables except the cucumbers until just barely done (do not overcook, they should be a little crisp). Wash the cucumbers and cover them with a salt solution (1 cup salt to 2 quarts of water) and let stand while the vegetables are cooking and mustard dressing is being prepared.

Mix flour, spices, salt and sugar to a paste with a little vinegar. Set over low heat and add the remaining vinegar slowly, stirring until the dressing is thick and smooth. Add the vegetables including the drained cucumbers. Boil one minute and seal in sterilized jars.

Different combinations of vegetables may be used; carrots and green tomatoes may be omitted and the onions, green beans and cucumbers increased by the same amount, if preferred. The trouble, you see, is largely in assembling the vegetables and preparing them, the cooking being only a minute. The government bulletin on Fermented Pickles (see Canning Directory) calls attention to the fact that strong pure vinegar should be used for all of this work.

Chow Chow

WASH, and remove stem end and blemishes from half a bushel of green tomatoes. Put through a food chopper and drain well.

Then put through the chopper three and one-half pounds of onions, and one pound each of sweet green peppers and red peppers (seeds removed). Mix with the drained green tomatoes and add the following:

One and one-half quarts vinegar, one and one-half tablespoons each of cinnamon and allspice, one tablespoon cloves, one cup sugar, and two and one-half tablespoons of salt. Boil for thirty minutes and pack in sterilized glass jars.

Special Beet Relish

1 quart chopped cooked beets
1 teaspoon salt
½ cup grated horseradish
½ cup sugar
Cider vinegar

Mix beets and seasonings. Pack in sterilized jars. Cover with scalded vinegar and seal. Especially good with cold corned beef or roast beef.

A quick and a slow method for dill pickles is given in this Home Canners' Text Book, and details about all fermented pickles are also found in Farmers' Bulletin No. 1438 (see Canning Directory).

Another Way to Spice Peaches

From the Blue Book of Canning and Preserving (see Canning Directory) comes this method of pickling peaches:

Recipe

Make a syrup of two quarts of the best vinegar and three quarts of granulated sugar. Put in the preserving kettle with a spice bag containing one tablespoon of cloves and one-quarter pound of stick cinnamon. Pare and halve the peaches, leaving in several stones for the almond flavor. Simmer the peaches in the syrup till tender. Place in sterilized jars, fill with the hot vinegar syrup and seal. Peaches may be left whole if preferred.

Peach and Orange Jam

A reader asked for a peach and orange jam, so we thought others might be interested too: Six pounds of peaches (after peeling and slicing thin); five pounds of sugar; juice of four oranges; juice of two lemons; grated rind of one orange. Cook slowly, stirring occasionally to prevent burning, until thick (about forty-five minutes). To make it a conserve add a cup of chopped nuts.

Some Special September Dishes

CORN and tomatoes, peaches and melons, should all be featured before they leave us. Here are some variations in their use, if, good as they are, we begin to find their use monotonous:

Corn Salad with a Spanish Savor

To two and one-half cups of cooked corn add one each of the following: chopped pimiento; onion, chopped; green pepper chopped; one cup cucumber cubes. Season with salt and pepper and a dash of cayenne or tobasco if you like it really hot in the Spanish style.

Scoop out eight tomatoes, and fill the centers with the seasoned mixture of the other ingredients, blended with French dressing or mayonnaise and the tomato centers. Top with mayonnaise and a dash of paprika. Serve on lettuce. You may cube the tomatoes, if firm, mix all together lightly and serve on lettuce leaves, or in a big yellow bowl surrounded with lettuce, to save work.

Quick Onion Soup for Five

THIS is a perfect dish for the first cool evenings; and may be assembled in a few minutes with the aid of the canned consommé. To two cans of bouillon or consommé, add one cup of water, (or use four cups of stock if you have it; or four cups of hot water and four bouillon cubes). In this cook ten small onions, sliced, until tender. In each soup bowl place a round of buttered toast, one-half an inch thick; season the soup if necessary and pour over the toast. Sprinkle the top generously with grated parmesan cheese (two tablespoons to each serving). This amount will serve five as it is very rich and flavorful. Some like a tablespoon of worcestershire added to the seasonings. It will probably be salt enough.

IT is a pity to work over anything as good as just chilled sliced peaches and cream, but if your men-folks must have cooked desserts, you can play every trick you know with an apple, on a peach and have a new and more delicious dish — peach dumplings, peach shortcake and pie, baked peaches, and stewed peaches, peach betty and always peach ice cream. These with melons, and plum tarts.

Luxury Cake and Economy Icing

FROM a Needlecrafter in Wisconsin, obviously of German extraction, come these two recipes calling for hard beating and a good many eggs, but now is the time to make them, and they will go well with berries and frozen desserts. The left-over egg yolks with one tablespoon of milk or water to each yolk will be ready to make your Rooseveltian scramble that we gave you in July.

Chocolate Schaum Torte

6 egg whites
¼ teaspoon cream of tartar
1 cup sugar
1 teaspoon vanilla
1 tablespoon vinegar
1 cup sugar
2 level tablespoons cocoa

Add cream of tartar to egg whites and beat until dry and stiff. Stir in the first cup of sugar, then the vanilla and then the vinegar, beating for five minutes after each addition. Sift the cocoa with the second cup of sugar and fold it lightly into the beaten mixture. Grease a cookie tin (or better rub it with paraffin) and dip out the mixture with a deep gravy ladle or an ice cream scoop and place on the tin. Bake for an hour in a slow oven (325 degrees F.).

Spice Frosting

Mix two cups of sugar with one-half teaspoon of cinnamon, one-eighth teaspoon nutmeg and one-sixteenth teaspoon cloves. Add one teaspoon of syrup and one cup of milk. Stir over a moderate flame until sugar is dissolved and allow to boil gently, without stirring, until soft ball stage is reached. Add a teaspoon of butter and let stand till cool, then beat until stiff enough to spread.

This is excellent for a plain loaf cake, or one with raisins or nuts, or for cup cakes, to go with fruited tapioca for the family desserts that consider the children's needs.

A Few September Menus

Breakfast
Melon
Crabflake cakes Toast
Radishes Coffee

Luncheon
Spanish corn salad *
Muffins Iced tea
Peaches and cream
Cookies

Dinner
Onion soup *
Pan fish Creamed potatoes
Fried tomatoes
Beet salad Rolls
Pears Cheese Coffee

Breakfast
Sliced peaches and rice or corn flakes
Bacon and eggs
Coffee Whole-wheat toast

Luncheon
Italian luncheon dish *
(Cucumbers, tomatoes and cheese)
French bread Radishes
Melon Tea

Dinner
Meat loaf Tomato sauce
Lyonnaise potatoes Pickle
Spinach Rolls
Peach dumplings Hard sauce
Coffee

Breakfast
Orange juice
Broiled ham Corn fritters
Toast Coffee

Luncheon
Grilled sardines
Tomato and cucumber salad
Rye bread Iced tea
Melon

Dinner
Chicken fricassee Rice
Succotash Peas
Fruit salad
(Pears, oranges and grapes)
Peach ice cream
Sponge cake

Breakfast
Grapefruit
Shredded wheat and bananas
Bacon Raisin-bread toast
Coffee

Luncheon
Tomato soup
Swiss cheese and salami sandwiches
Lettuce salad
Peaches and cream Cookies

Dinner
Fruit cup
Ham baked in milk Sweet potatoes
Spinach Corn on the cob
Peach meringue pie

Concluded on page 15

AND WHEN WE'RE MARRIED, DARLING— OUR LIFE WILL BE ONE LONG HONEYMOON
THEN THEY WERE MARRIED
WELL, IF THIS IS A HONEYMOON— I'D RATHER BE SINGLE! I'VE BEEN SCRUBBING FOR HOURS AND MY BACK IS SIMPLY BROKEN
YOU'RE SO TIRED, ALICE. I'M SORRY YOU HAVE TO SCRUB CLOTHES
THERE MUST BE A QUICKER, EASIER WAY TO DO THE WASH. I'LL ASK MABEL— SHE KNOWS EVERYTHING
OF COURSE THERE'S AN EASIER WAY. USE RINSO! IT SOAKS OUT THE DIRT AND SAVES SCRUBBING. SPARES YOUR HANDS, TOO
OH, MABEL— I'M SO GLAD. IF YOU KNEW HOW I DREADED WASHDAY

NEXT MONDAY EVENING
YOU'RE A MARVEL, ALICE! YOU COOKED, SWEPT, CLEANED AND DID A BIG WASH TODAY—YET YOU LOOK AS FRESH AS A DAISY
I CAN THANK RINSO FOR THAT— IT GETS CLOTHES 4 OR 5 SHADES WHITER WITHOUT SCRUBBING. IT MAKES DISH-WASHING EASY, TOO

Save work—hands—money with these "no-scrub" suds

SAVE yourself from hard-work washdays. Save your hands, your health —your disposition! *Use Rinso.* Its lively suds *soak* out dirt and leave little for you to do but rinse and hang out the whitest, brightest wash ever!

Clothes washed this gentle way last 2 or 3 times longer—*you'll save lots of money!* Great in washers, too; the makers of 40 famous washers recommend Rinso. Use it for dishes and all cleaning—it's a wonderful work-saver.

Cup for cup, Rinso gives twice as much suds as lightweight, puffed-up soaps—*even in hardest water.* Get it at your grocer's today.

A PRODUCT OF LEVER BROS. CO.

It's safe for your finest cottons and linens —white or colors

Rinso

2 sizes most women buy the large package

The biggest-selling package soap in America

Geza Gilbert Foldes and One of His Weaving Classes

A School for Tapestry Weaving

BY FLORENCE YODER WILSON

WHILE we are considering the gifts which have come to us from Europe in the form of handcrafts we must not overlook, indeed we must consider separately, the great teachers of the home arts, and art crafts who have come to us from time to time. Through their help our simple crafts can graduate into the class of the fine arts and we can develop teachers among ourselves who can carry on the traditions.

Geza Gilbert Foldes, a young Hungarian tapestry expert and artist weaver came to America only two years ago, but he has already made enviable progress, due in part to his sterling genius at his craft. Due in part only, because where others have come with almost equal gifts and failed to get their valuable message of an art across to the public, Gilbert Foldes has succeeded. In my opinion this wide-spreading and well deserved honor which he is reaping in this country is traceable to his inherent skill as a teacher par excellence, and to his natural qualifications of character, worth contacting for itself alone. Which means that even if. you couldn't learn tapestry weaving in one of his classes, and it would be practically impossible for you not to, you would gain by having known this great teacher.

YOU can see him bending over the work of one of his pupils, in the illustration on this page. His interests are never so great and never so varied that he cannot give his attention and deepest interest to the work of a student. Perhaps the student is a man in an insane asylum . . a mental therapy case. Or perhaps some society woman trying to perfect herself in the art of tapestry weaving. The work of one receives no less attention than the work of the other. Which merely goes to prove that Gilbert Foldes has that prime requisite for success in any venture . . . . a dynamic love for the work itself, as an expression of art, no matter how immature or feeble its manifestation.

Weavers interested in just how Mr. Foldes arranges his course of study will be interested to know that it is based on four well-known weaving techniques: Primitive Greek Sumak, followed by the Swedish, the Khilim, and the French. The study of these reveals that they follow each other technically in sequence, one leading up to the other, by natural stages. A skilful student can advance to the French technique in two months' time.

BUT notice please that I said "skilful." Mr. Foldes was most careful to state that learning tapestry weaving was a distinctly individual affair, and that students varied greatly in their ability. Then too, particular types of design are fitted to one technique better than to another. Designs are chosen from museum exhibits, magazines, or books, copied, enlarged, and made into cartoons which are followed carefully. Some students make their own designs, following them out in the technique best suited to their exploitation. In the Greek technique only angles are possible; in the Swedish, curves can be made, and in the French technique which is the highest form of tapestry weaving, they can express any variation of color together with unlimited variations in line.

The length of time it takes to complete the course varies, but Mr. Foldes has estimated that the average person who has done no work of the kind previously, can complete the course in from six to ten months' time.

WEAVING students living in and around New York City are the fortunate ones who have had the joy of working with Mr. Foldes, and until such time as he can arrange his work, and delegate some of it to others his field must necessarily be limited. As it is, in the short period of time he has been here, he has given himself so greatly to his work as to necessitate a halt in order to safeguard his health. But even so, his classes still go on, and his plans for the fall loom large.

The European background of this young Hungarian is solid. His first school was founded in 1918 at Ujpest in Hungary. He was called to Bratislavia by the Czechoslovakian government to execute a commission symbolizing the economic freedom of the new country. Again he was selected, by a state-sponsored competition, to found the Royal Vienna Tapestry Studio, in Vienna. He has executed and designed tapestries for various European governments and has restored the Gobelins in some of the state museums of Europe.

When he first came to this country he started work under the sponsorship of Greenwich House in New York. His classes grew and prospered, and soon he had founded his school of Tapestry Weaving at the Master Institute of Roerich Museum, in New York City.

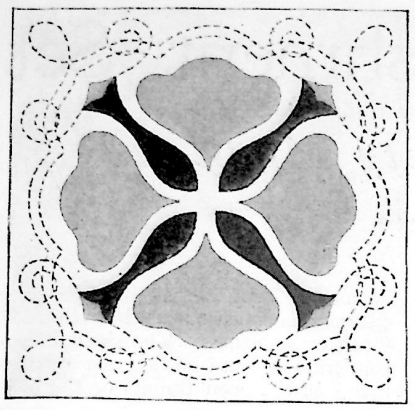
NOW his contacts cover a wide range and keep him very busy. He has classes in Philadelphia at the Occupational Therapy School, at the Y. W. C. A.'s of Newark, New York, and Brooklyn, in Brooklyn at the Teachers' Association, at the Maxwell Teachers' and Training College, and at Hunter College in NewYork City.

Over one hundred New York City school teachers learned weaving last summer and are teaching. Two courses in Chautauquas are run by former students. And so the work spreads.

In the beginning of the interview I think I said something about character. I didn't say enough, for I purposely left to the last, mention of the deep strain of philanthropy which distinguishes this young man again, from so many other teachers. His whole conversation in the interview with me, hinged on his work with mental cases, through various state organizations for Occupational Therapy. His belief in tapestry weaving as a means of stabilizing and aiding mental cases amounts to a passion. He has visited over sixty state hospitals in New York and Pennsylvania, all of which work at tapestry weaving.

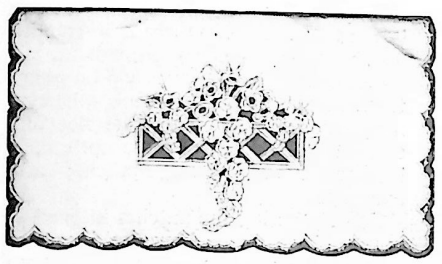
HIS methods of teaching adapt themselves perfectly to mental work in that patients can be divided into groups for studying any one of the four techniques.

Other cities are beginning to look toward Mr. Foldes, and invite him to come to see them. State organizations are wide-awake to the work he is doing and watching him with interest. How much is genius and how much character in his success, one cannot say. But lest he object to this estimate, for he is a very modest person, I must reveal two shortcomings to which he confesses with almost too much eagerness. He gives the impression that he doesn't mind having them. One is, that try as he will, his conversation remains much more Hungarian than anything resembling English. The other is that he can't, no he will not, eat American food, but seeks out the Hungarian restaurants in each city and patronizes them faithfully. However we must forgive him for he comes to us with great gifts, which are ours for the asking and working.



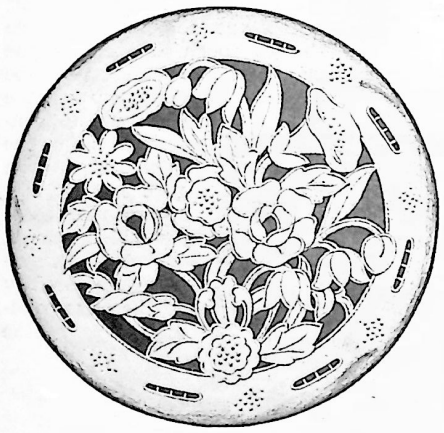
A Brand New Quilt-Block

No. 719N. Quilt-Block. Stamped on unbleached muslin, and fast-color patches in choice of two shades of blue, two shades of rose, or two shades of green, to complete a 15-by-15-inch block, **15 cents.**



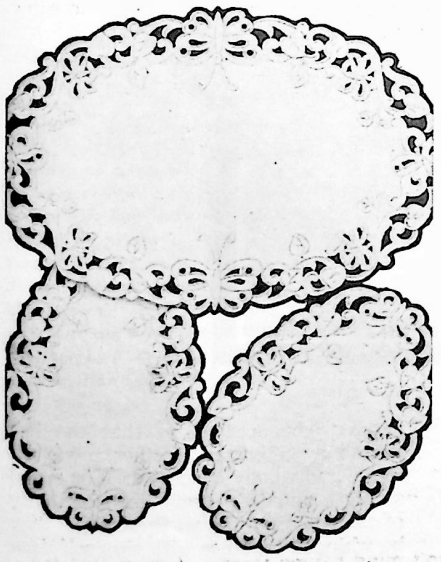
Window-Box Design

No. 720N. Scarf. Design stamped on 20-by-54-inch cream linen, **69 cents.** Floss to embroider, 48 cents.



An Oldfashioned Flower Garden

No. 721N. Pillow. Stamped on 18-by-18-inch ecru linen for front, with plain material for back, **59 cents.** Same design for Centerpiece. Stamped on 18-by-18-inch ecru linen, **39 cents.** Perle cotton to embroider, 25 cents.



Butterflies Decorate this 3-Piece Set

No. 722N. Buffet-Set. (1 piece 11½-by-13½-inches and 2 pieces each 7½-by-11 inches) stamped on cream linen, **39 cents.** Floss to embroider, 36 cents.

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Concluded from page 13

The Balance of the Prize-Winning Stories

THESE stories and their accompanying food comments were crowded out of the August issue when the names only of the contestants were given.

On the Use of Initials

Little Eleanor pricked her thumb and I snipped a piece from an old pair of B. V. D.'s to wrap it up. That night when she was telling her father about it she said: "Daddy, mother couldn't find a clean rag for my finger so she cut up one of your Y. M. C. A.'s."

Mrs. Jay Carter, Illinois.

THREE children here, aged ten to three. Favorite cereals are whole wheat with figs; baked apple with rolled oats; cornmeal mush with raisins. Three desserts, date tapioca caramel, caramelized apple sauce, and jellied peaches with rice. Mrs. Carter is an adept at increasing the palatability of cereals with dried and fresh fruits. It is a very good tip indeed.

The apple sauce is made by baking six tart quartered apples with a cup of brown sugar, butter and cornstarch (one tablespoon each), one teaspoon of vanilla and water (about two cups), in a moderate oven till tender.

The jellied peaches call for a quart can, drained and sliced, two tablespoons of butter and four of brown sugar dissolved in the hot fruit juice and cooked till blended, over hot water. This is poured onto two tablespoons of gelatin soaked first in a quarter cup of cold water. One cup of cooked rice is added to the mixture and poured into a mold lined with the peaches. Fresh fruit could be used.

An Authority on the Depression

My four year old son Hobart is fond of potatoes and gravy but does not like gravy on his other food. I told him to make a depression in his potato and showed him how. "Oh, is that what that word means," he said, "just a hole?" His seven year old brother said quickly, "Yes, and we are in it."

Mrs. John A. Daley, Indiana.

FIVE children in this family, from thirteen to four years of age. Cornflakes, bran flakes, malt o' meal, wheatena, cream of wheat, grapenuts and shredded wheat, are all favorites and a fine variety it offers. Gelatin desserts of all kinds, canned fruit and junket are chosen.

No Inferiority Complex Here

Jack, aged six, had been in school only a few days when he came home much excited. "Oh mother, I beat all the kids in school today," he exclaimed. "That's fine," said I, "how did it happen, son?" "Oh," he answered, "we were all singing and I got through first."

Mrs. J. H. Gambill, Montana.

THREE children, thirteen to five years old in this home, where oatmeal and any whole wheat cereal are preferred, with ice cream, custards and pie for dessert.

A Great Executive in the Making

When Andrew was quite small he came in for lunch one day putting his hat upside down on the floor. Going out again, with his bread in one hand and an apple in the other, he leaned over, put his head in his hat, and walked out as though that were the regular way to put on a hat.

Mrs. Sever Todalen, Connecticut.

FOUR children ranging from fourteen to six, vote for oatmeal, rice krispies, and cornflakes in the morning, and at night clamor for ice cream, chocolate pudding or fruit for dessert.

The Retort Courteous

Richard, my three year old, and I were visiting a neighbor. She filled one of his pockets with peanuts. I said: "Now Richard, what are you going to say to the lady?" He replied, "Fill up the other one."

Mrs. R. M. Whitten, Alabama.

THIS young man "got that way" on a diet of cornflakes, oatmeal and rice krispies and his favorite desserts are rice pudding, jello and oatmeal cookies — Perhaps it is the Scotch oatmeal that makes him so forthright and practical.

One Up for the Fire Department

I carefully taught my five year old boy his Bible verse which the Sunday school teacher sent home for him to learn, but when he arose to deliver it he declaimed: "The heavens declare the glory of God and the fire department showeth his handiwork."

Mrs. S. C. Tillson, Pennsylvania.

THE three children six years to two months (baby not entered) choose Ralston's, oatmeal, and Post's bran flakes in the morning and ice cream, maple pudding and canned peaches for dessert. The pudding is a plain cornstarch made with brown sugar and mapleine flavoring; and they take their boiled carrots whole so they can pretend to be rabbits! This is not only clever as an example of intriguing children with plain foods but more of the calcium and other minerals are retained if carrots are cooked whole instead of sliced.

Some Imagination

Chester, aged seven, was much interested in a picture of the human skeleton, I explained as well as I could something of the structure of our bodies. That night he gave his father this interpretation of my remarks. "Do you know, papa, that if we didn't have any bones, we couldn't walk or do anything; we would just have to sit around in piles."

Mrs. M. E. Wright, Florida.

THE two children in this family choose cream of wheat, rice krispies, and shredded wheat in the morning, with baked custard, ice cream and jello for dessert.

A Tip for the Farmer's Wife

My four year old Richard was discovered in the loft of an old barn pouring molasses on the hen's nest. We asked what he was doing. "I'm pouring this in so old Biddy will have to stick on the nest till the baby chicks come," he replied.

Mrs. S. C. Nelson, Iowa.

WE thought of calling this joke "Woman's place is in the home." Sweetness might hold them there when they begin to fly off on other affairs. Mrs. Nelson's four children vote for dwarfies, rice krispies (how popular these are for comparatively newcomers) and bran flakes. The old favorite chocolate pudding, milk sherbet and combined oranges, pineapple and bananas are favorite desserts.

News for the Stork

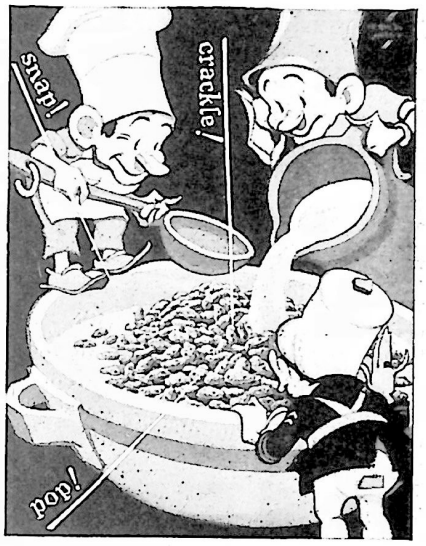
My daughter Betty, aged five, dashed out to invite a passing neighbor to come in and see the new baby. "Not now thank you," said the friend, "I'll wait till your mother is better." "Oh don't be afraid," said Betty, "it isn't catching."

Mrs. Elizabeth Oplinger, Indiana.

EIGHT children in this growing family, ranging from nineteen to two years. A long list of cereals is given, showing a wise use of variety.

Hear Mr. Snap, Mr. Crackle and Mr. Pop say

"Listen!— get hungry"

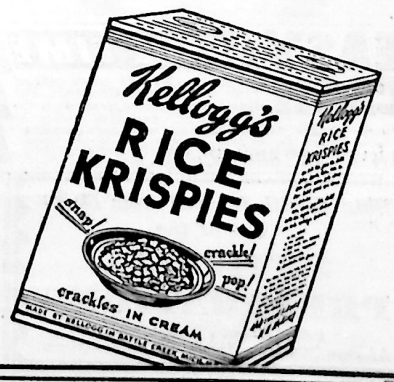


FILL UP your bowl with Kellogg's Rice Krispies. Pour on milk or cream. Then you'll hear the crisp voices of Mr. Snap, Mr. Crackle, Mr. Pop say — "Listen! . . . get hungry."

It's a sound you can't resist. Children love to hear it, and how they eat those crisp, crunchy, toasted rice bubbles so full of flavor!

Serve Rice Krispies at any meal. Add fruits or honey for extra flavor. A fine food for the children's evening meal. Easy to digest! Promotes sound, restful sleep.

Grocers everywhere sell Rice Krispies. With the exclusive Kellogg features—the heat-sealed WAXTITE bag, and the handy Easy-Open top. Always oven-fresh. Made by Kellogg in Battle Creek.



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On Your Nicest Refreshment Set

Use Morning-Glories in Dainty Appliqué

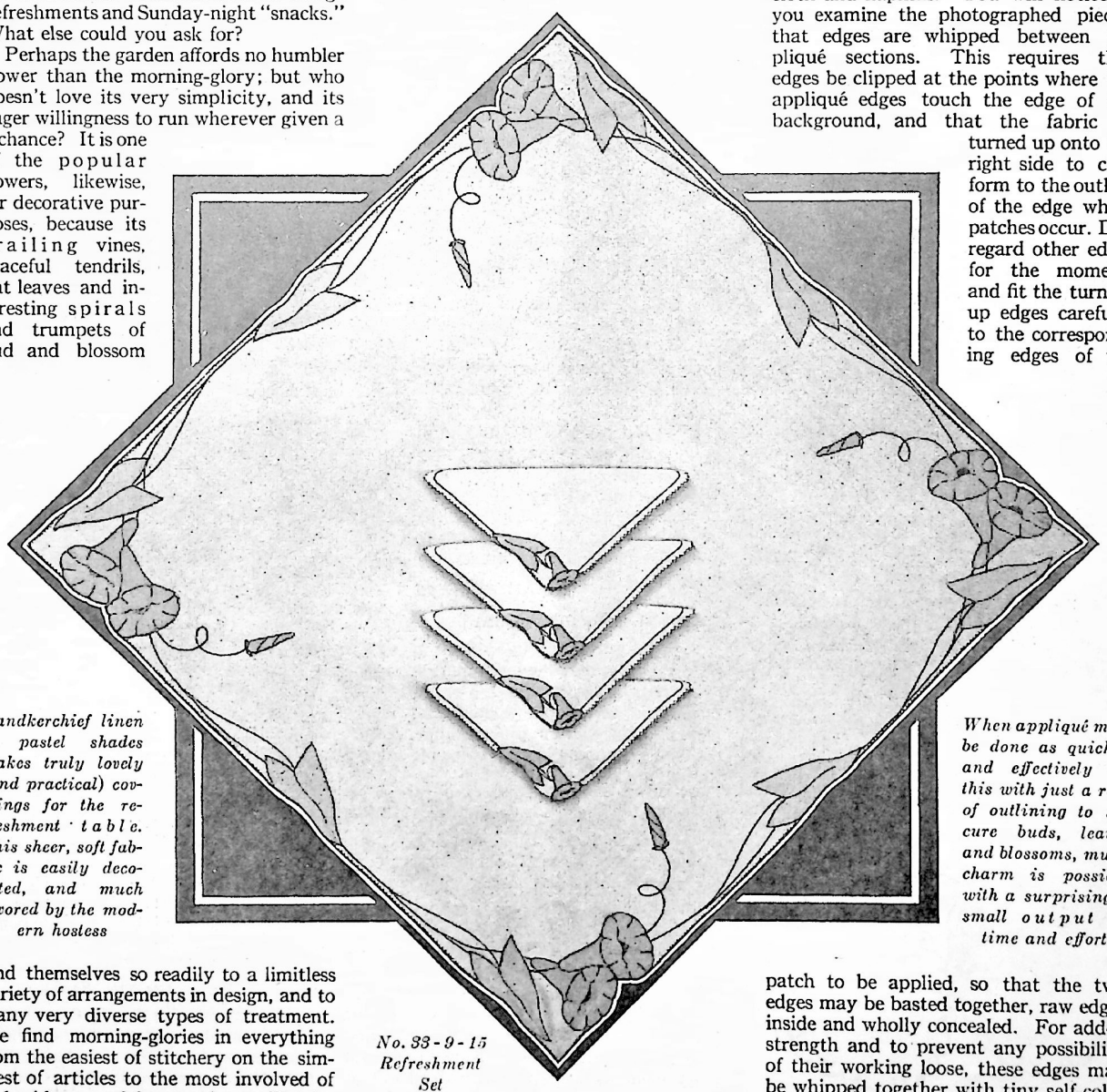
BY JENNIE HIRSCH

IF it should "happen to happen" that you are of a mind to make a brand new refreshment set, either for your own use, or as a gift — or would, if you could find a design precisely to your liking — we heartily recommend that you obey the rules of "safety first" in needlework as in other matters, and "Stop, Look and Listen" while we present a little gem among informal linens that we have found for you, so confident are we that it will just about fulfil every requirement you could possibly make of a set of its type. Its likeness is reproduced below, and if you find its mere picture provocative of interest, let us assure you that its original deserves any superlatives that you may care to apply. It is dainty and it is colorful, easy and quick to decorate, and practical to use; it is simple in design and execution, well-planned for use, and withal a joy to number among your "little linens" for such festive occasions as after-bridge refreshments and Sunday-night "snacks." What else could you ask for?

Perhaps the garden affords no humbler flower than the morning-glory; but who doesn't love its very simplicity, and its eager willingness to run wherever given a chance? It is one of the popular flowers, likewise, for decorative purposes, because its trailing vines, graceful tendrils, flat leaves and interesting spirals and trumpets of bud and blossom lend themselves so readily to a limitless variety of arrangements in design, and to many very diverse types of treatment. We find morning-glories in everything from the easiest of stitchery on the simplest of articles to the most involved of embroidery on elaborate pieces. But for anything so simple, and intended for such practical use as a refreshment set, the designer could hardly have chosen a daintier motif or a more suitable treatment than morning-glories in appliqué on handkerchief linen.

In the matter of color for such a set as this, we may have such interesting variety as the natural colors and their complements afford. We especially like the designer's choice for the pictured model: a rosy background with buds and blossoms of deep rose and new-leaf green for foliage. As for stems and petals and stamens, leaf edges and midribs, they are surprisingly and most effectively black, whatever other colors are employed. This clever touch gives just the right strength to the design, making it seem not in the least awkward or overbalanced. Especially is this true, since outlining is the stitch used for this deft touch of smartness. The single departure from the use of this one stitch is found at the open throats of the blossoms, where tiny running stitches are substituted; but these are also in black.

Up and up, to the coaxing sun,
The morning-glories eager run,
Their little, grasping "fingers" curled
(Like a toddling child's, for all the world!)
Around whatever is first to hand —
As a baby's do, to help him stand.
And like a wee one's puckered face,
As he struggles to keep his hard-won place,
Tight-twisted 'glory buds peep out
Anxious to see what it's all about.
And how like children, avid of praise,
They break into blossomy smiles, in the rays
Of the sun; and childlike — even in this —
Lift gleeful faces for him to kiss.



Handkerchief linen in pastel shades makes truly lovely (and practical) coverings for the refreshment table. This sheer, soft fabric is easily decorated, and much favored by the modern hostess

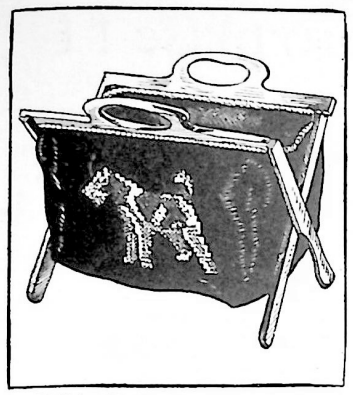
No. 33-9-15 Refreshment Set

The method of work is extremely simple. Blossoms, buds and leaves may have their markings embroidered before being applied, which perhaps serves to make a neater finish on the reverse side of the work. Use two threads of stranded floss for the embroidery throughout.

Cut out the buds, leaves and blossoms, turn in the edges, clipping wherever necessary to make them lie flat and smooth (cloth corners have both open blossoms cut in one large patch); baste and press.

Before basting the patches in place in numbered sequence, however, it will be necessary to prepare the edges of both cloth and napkins. You will notice, if you examine the photographed pieces, that edges are whipped between appliqué sections. This requires that edges be clipped at the points where the appliqué edges touch the edge of the background, and that the fabric be turned up onto the right side to conform to the outline of the edge where patches occur. Disregard other edges for the moment, and fit the turned-up edges carefully to the corresponding edges of the patch to be applied, so that the two edges may be basted together, raw edges inside and wholly concealed. For added strength and to prevent any possibility of their working loose, these edges may be whipped together with tiny self-color stitches. Now turn the other edges back to make narrow hems, and baste. Embroider, or finish embroidering the patches, using that single row of outlining through both thicknesses of material, close to the edge of the patch to secure and conceal it. Whip the hems both ways with black to finish.

When appliqué may be done as quickly and effectively as this with just a row of outlining to secure buds, leaves and blossoms, much charm is possible with a surprisingly small output of time and effort



No. 746N. Utility Work Bag. (With Folding Frame.) Smart "Dog" motif stamped for simple cross-stitch embroidery on Black Rayon Satin. Red Sateen lining and novelty folding wooden frame (for carrying or standing) included. Makes a welcome gift. Price, only **$2.00.**

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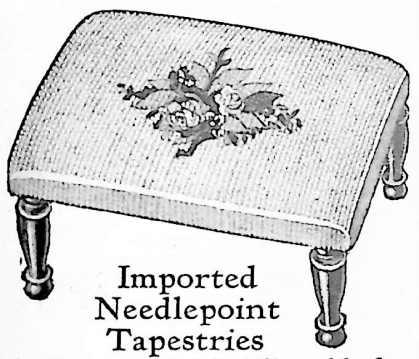

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Knitted Lace Doilies

Continued from page 5

54. * O, k 1, o, k 3, (o, k 1, o, n, k 1, n) 4 times, o, k 1, o, k 3, repeat.
56. * O, k 3, o, k 3 together, repeat.
58. * N, k 1, n, o, k 1, o, repeat.
60. * K 3 together, o, k 3, o, repeat.

In 61st round knit 1 and purl 1 into each over. On these 336 stitches purl 3 rounds. Then purl one more round increasing a stitch at end of each needle, so that there will be 340 stitches. As the repeat of the pattern in the narrow band and border consists of 10 stitches, divide the stitches so as to have a multiple of 10 on each needle (80, 90, 80, 90).

66. (Beginning the band.) * O, k 1, (o, slip 1, k 1 and pass the slipped st over it) twice, k 1, n, o, n, repeat from * around.
68. * O, k 3, o, n, o, k 3 together, o, n, repeat.
70. * O, k 5, o, n, k 1, n, repeat.
72. * O, k 7, o, k 3 together, repeat.

Purl four rounds.

77. (Beginning the border.) Slip 4 st off each needle onto preceding needle, * (o, k 1) twice, (o, k 3, o, k 1) twice, repeat.
79. * (K 1, o) 3 times, n, k 9, n, o, repeat.
81. * K 2, o, k 1, o, k 2, o, n twice, k 5, n twice, o, repeat.
83. * K 3, o, k 1, o, k 3, o, n twice, k 3, n twice, o, repeat.
85. * K 4, o, k 1, o, k 4, o, n twice, k 1, n twice, o, repeat.
87. * K 5, o, k 1, o, k 5, o, n, k 3 together, n, o, repeat.
89. * N, k 9, n, o k 1, o, k 3 together, o, k 1, o, repeat.
91. * N, k 7, n, o, k 3, o k 1, o, k 3, o, repeat.
93. * N, k 5, n, o, k 1, o, k 3 together, o, k 3, o, k 3 together, o, k 1, o, repeat.
95. * N, k 3, n, o, k 3, o, k 2, n, (k 3, o) twice, repeat.
97. * N, k 1, n, o, k 1, o, k 3 together, o, k 2, n twice, k 2, o, k 3 together, o, k 1, o, repeat.
99. * K 3 together, o, k 3, o, k 2, n 3 times, k 2, o, k 3, o, repeat.
101. * (K 1, o) twice, k 3 together, o, k 1, o, n, o, k 3 together, o, n, o, k 1, o, k 3 together, o, k 1, o, repeat.

Knit three rounds.

To bind off, insert crochet hook in 1st stitch, * chain 7, insert hook in 3 stitches, over and draw through all 4 stitches, chain 7, slip-stitch into next stitch, chain 7, take off 3 stitches together, chain 7, take off 5 stitches together, (chain 7, take off 3 stitches together, chain 7, slip-stitch in next stitch) twice. Repeat from * around and fasten off.

Wash and rinse well. Stretch the damp doily, wrong side up, on a padded ironing board and fasten points with pins, then iron from center toward points of leaves. This flattens the work and brings out the design beautifully.

Oval Place Doily or Arm Mat

THE center of this doily is worked with two needles, then the stitches are picked up all around and the border added as for the centerpiece or chair back.

For center: Cast on 6 stitches and knit two rows, slipping the 1st stitch in each row by inserting the needle as for knitting.

3. K 3, o, k 3.
4. K 3, p (purl) 1, k 3.
5. K 3, o, k 1, o, k 3.
6. K 3, p 3, k 3.
7. K 3, (o, k 3) twice.

For all even rows: Knit the first 3 stitches, purl stitches in center and knit the last 3 stitches on needle. (Always slip the 1st stitch.)

9. K 3, o, n, k 1, n, o, k 3.
11. K 3, o, k 1, o, k 3 together, o, k 1, o, k 3.
13. K 3, o, k 3, o, k 1, (o, k 3) twice.
15. K 3, o, n, k 1, n, o, k 1, o, n, k 1, n, o, k 3.
17. K 3, o, k 1, o, k 3 together, o, k 3, o, k 3 together, o, k 1, o, k 3.
19. (K 3, o) twice, k 1, o, n, k 1, n, o, k 1, (o, k 3) twice.
21. K 3, (o, n, k 1, n, o, k 1) twice, o, n, k 1, n, o, k 3.
23. K 3, o, k 1, (o, k 3 together, o, k 3) twice, o, k 3 together, o, k 1, o, k 3.
25. (K 3, o) twice, k 1, (o, n, k 1, n, o, k 1) twice, (o, k 3) twice.
27. K 3, (o, n, k 1, n, o, k 1) 3 times, o, n, k 1, n, o, k 3.
29. K 2, n, (o, k 3 together, o, k 3) 3 times, o, k 3 together, o, n, k 2.
31. K 2, n, (o, k 1, o, n, k 1, n) 3 times, o, k 1, o, n, k 2.
33. K 3, o, k 3, (o, k 3 together, o, k 3) 3 times, o, k 3.
35. K 3, (o, n, k 1, n, o, k 1) 3 times, o, n, k 1, n, o, k 3.

Repeat from 29th to 35th rows inclusive nine times. There will then be 99 rows, or 13 diamonds, counting along side.

101. K 2, n, (o, k 3 together, o, k 3) 3 times, o, k 3 together, o, n, k 2.
103. K 3. n, (o, n, k 1, n, o, k 1) twice, o, n, k 1, n, o, n, k 3.
105. K 3, n, (o, k 3 together, o, k 3) twice o, k 3 together, o, n, k 3.
107. K 2, n twice, o n, k 1, n, o, k 1, o, n, k 1, n, o, n twice, k 2.
109. K 3, n, o, k 3 together, o, k 3, o, k 3 together, o, n, k 3.
111. K 2, n twice, o, n, k 1, n, o, n twice, k 2.
113. K 3, n, o, k 3 together, o, n, k 3.
115. K 3, n k 1, n, k 3.
117. K 3, k 3 together, k 3.
118. K 7.
119. K 3. Fasten a thread to 3d stitch. This will be the end of round in border.

For the border. With the remaining 4 stitches on left-hand needle pick up 58 stitches along side (one stitch in each ridge), 6 stitches across end (use a crochet-hook if work is tight), 59 stitches along other side (130 stitches all together). Have 28 stitches on 1st needle, 37 stitches on 2d needle (this should be opposite the starting-point of 1st diamond), 28 stitches on 3d needle, 37 stitches on the 4th. In order to keep the work flat, increase at ends only. Knit 1 and purl 1 into each of 12 stitches, knit the remaining 16 stitches; on 2d needle knit 24, knit 1 and purl 1 in each of 13 stitches; knit 3d needle like the 1st one and 4th like the 2d (180 stitches). In next round: * (over, knit 1) twice, (over, knit 3, over, knit 1) twice, repeat. Knit one round and continue, proceeding as for chair back, following directions from 79th round to the end.

Twelve-Inch Round Doily

THIS doily is designed to match the centerpiece and also makes a nice top for a round boudoir cushion. Use same size thread and needles as for other pieces.

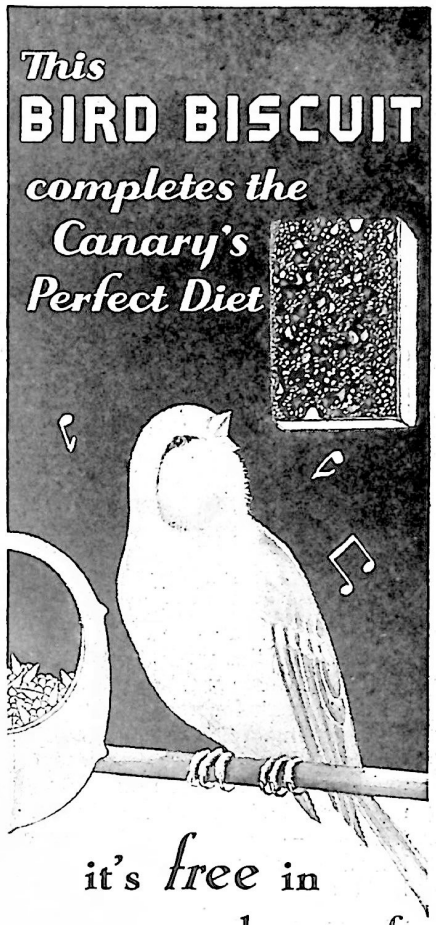
Cast on 5 stitches and knit one round.

2. (O, k 1) 5 times.
3. K 10, making 5 new st by knitting each over.
4. (K 2, o) 5 times.
5. Knit plain. Other odd rounds the same.
6. (O, k 1) 15 times.

Knit one round and then follow directions for chair back from 8th to 20th rounds inclusive.

22. Slip 2 st of each needle onto preceding needle, because the pattern starts at this point, * o, k 3, (o, n)

Concluded on page 22



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ANSWERED BY THE EDITOR

PLEASE tell me how to do roll-stitch. I can see the principle of it, but have been unable, whatever the size of hook, or thread, to bring the latter through all the loops.— *M. I. E., New York.*

(The roll-stitch requires a little experience and practise in order to make it smoothly and easily, but is really not at all difficult once one gets the "knack" of it. As we understand, you know how it is made, so far as the method goes. This stitch, formerly called bullion- or worm-stitch, consists of a row of "overs" or loops through which the thread is drawn the length of the roll being determined by the number of overs, and when complete the stitch has a string of its own length on the left side. Having a foundation-chain of the length required — or work on any foundation — twist the thread over or around the needle ten, fifteen or twenty times, or according to the length of roll wanted insert hook in work and draw thread through, take up thread as if for a stitch and draw it carefully through the coil, again and draw through the stitch on the needle. A slender steel needle tapering to the hook or point is best for this purpose — and its passage through the coil or roll is facilitated if the latter be held between thumb and forefinger of left hand as the hook is worked through by the right. A little practise soon makes perfect, and the stitch is used in many lovely combinations.)

AS I am greatly interested in quilt-making I should like to know how other quilters transfer their designs. The ordinary hot iron makes a heavy line which the quilting-stitch does not cover, and to trace over carbon-paper is even less satisfactory, as it makes a decided smudge.— *Mrs. A. G. J., Massachusetts.*

(One interested friend suggests that an excellent way to mark the design for quilting would be to trace the outline with a rather blunt stiletto or pointed stick, and then go over the impression thus made in the material with a pencil, lightly. Or a soft pencil might be used without the prior tracing.)

WILL somebody please tell me whether there is any way to refinish an old rug? This rug has the nursery rhyme of "Mary had a little lamb" on it, and the colors have become quite faded. Is there some kind of paint or varnish I could use on it?— *Rose Mary Malone, Nebraska.*

(We have known India ink, wax-crayons and dyes, textile paints or water-colors such as are sometimes employed for stenciling, successfully used in touching up faded colors, and we see no reason why ordinary mixed paints, thinned as needed should not be equally useful.)

Concluded from page 7

clusters of round buttonholed flowers and the crocheted edge, lavender for the French-knot flowers, green for the lazy-daisy leaves and blue for the knots which alternate with them in forming the garland which unites the flower clusters.

If blue is the dominant color, it can be echoed in flowers and edge trim, the French-knot posies can be yellow and dark rose used for those in the garland. Or, again, the round flowers may be done in shaded orange, those done in French knots may be blue and the knots in the green garland may be brown. This is a good combination of color to use on linens designed for use with maple furniture.

There is sufficient material in a needle length of the floss to work three of the round buttonholed flowers. In one the darker shades will predominate, another will be medium in tone and the third will shade almost to white. The stitches radiate from the center like the spokes of a wheel, a little of the background material showing between them inside the connecting thread which forms the rim, and a single black French-knot marks the center. In one of the pairs of round flowers on either side of the larger cluster, the darker shades should predominate and in the other the lighter ones. The French-knot flowers are shaded similarly, each of the three in the larger cluster differing in value from the others.

In working the leaves, the darkest part of the shaded thread is used for those at the base of the wreaths on the two cushions and the ends of the runner, and shaded lighter from this point in each direction. The knots alternating with them are shaded similarly.

To finish the edges, turn under the linen about a quarter of an inch and blanket-stitch with stitches having stems about three-sixteenths inch in length and spaced five to the inch. Then work a round of crochet, two doubles in each loop, two chain and repeat. This makes a tiny scalloped edge which is very decorative.

Join front and back of cushions in process of blanket-stitching, leaving an opening on one side and continuing the blanket-stitching along the edge of the top only at this point.

Six threads of stranded floss are used for all parts of the stitchery of this design with the exception of the lazy-daisy leaves, for which four threads are sufficient.

THE refreshment set is yellow with yellow lazy-daisy blossoms shading from light to dark and alternating with others shading from a warm apricot to a tawny red orange, or tangerine. Stems and foliage shade from a creamy tan to dark seal brown, the leaves being done in lazy-daisy stitch, like the flowers, and the stems run in by picking up only a thread or two with the needle between quarter-inch stitches. Six threads of floss are used throughout.

The light yellow daisies are very delicate in coloring, fully a half of the flower being just off the white. The darker yellow flowers deepen almost into a golden orange tone and contrast effectively with the warmer tone of the tangerine orange.

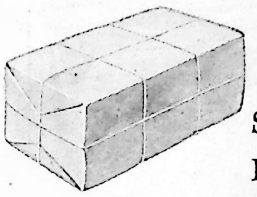
In each instance the centers are marked with French knots in the darkest brown. After working the centers of two flowers, use the rest of the length for stems and leaves, starting with the palest shade at the tips of the trailers and deepening in tone toward the center, the foliage of which is done almost entirely in the darker shade.

On the napkins the flowers are done in yellow, using the darker part of the thread for the fully blown one and the lighter for the bud. The foliage shades from light brown at the corner to dark at either side of the large flower.

The edges of this set are fringed and whipped with the red orange floss, letting the shading come as it will.

Should it chance that you have neither the china nor glass to harmonize with this color-scheme, this design may be worked in either shaded blue, rose, yellow or lavender in combination with green for foliage on an ivory white ground or a delicate shade of the chosen color.

Surprise ! !



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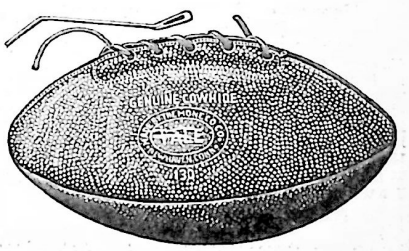

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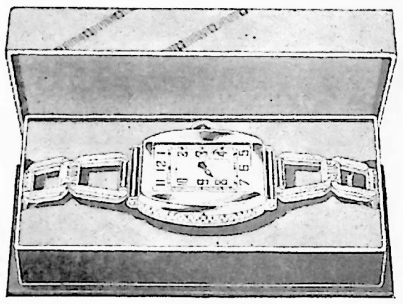

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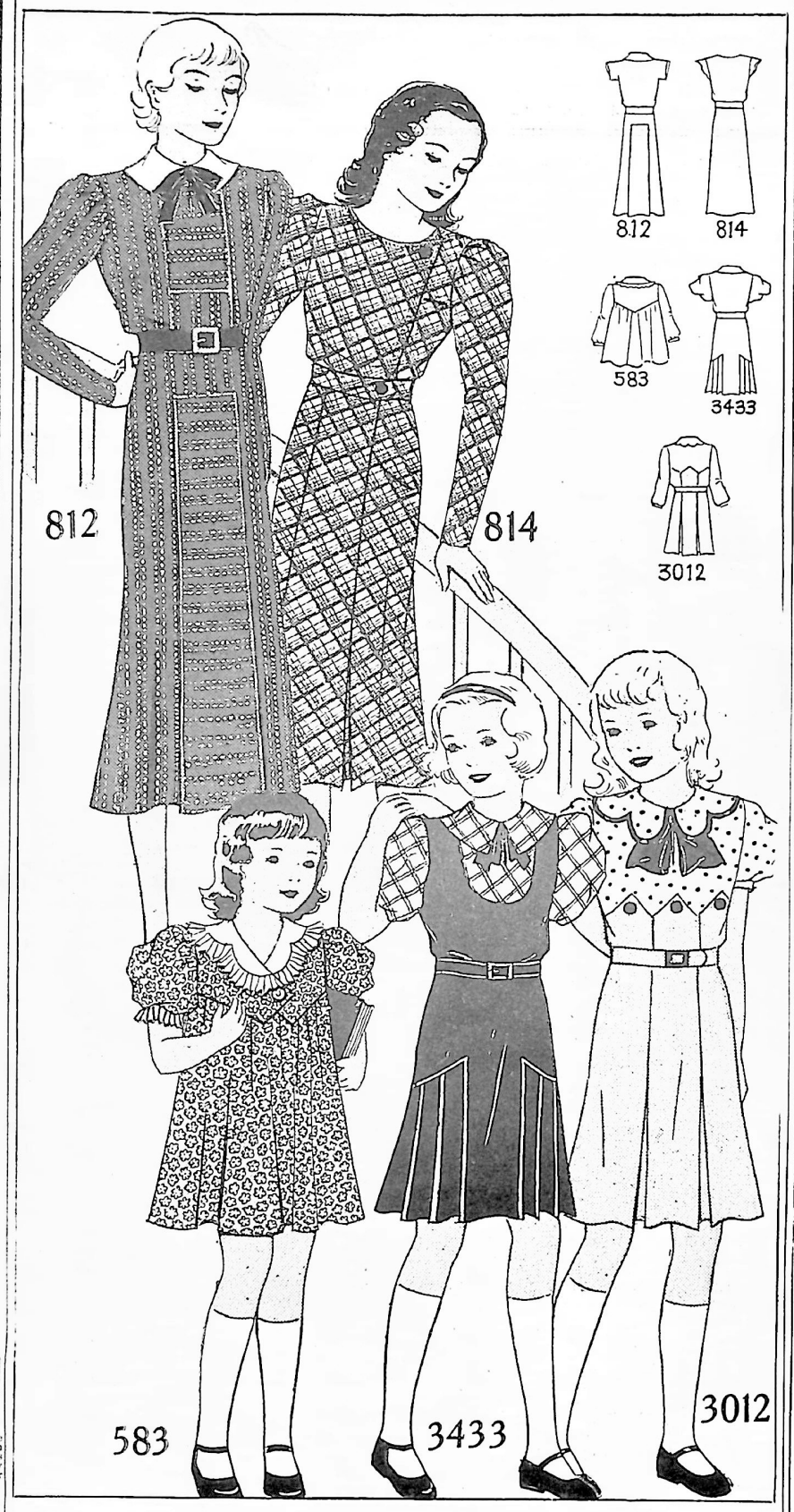

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Smart Practicality

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Darling Wee Model

THE dress, No. 583, is designed for 4, 6, 8 and 10 years. To make the dress in the 8-year size will require 2 yards of 39-inch material, with ½ yard of 35-inch contrasting.

Popular Jumper Dress

THE dress, No. 3433, is designed for 6, 8, 10 and 12 years. To make the dress in the 8-year size will require 1¾ yards of 39-inch material for jumper, with 1⅜ yards of 35-inch material for blouse.

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MODEL No. 883 is designed for 36, 38, 40 42 44, 46, 48 and 50 inches bust-measure. To make in the 36-inch size will require 4¼ yards of 39-inch material, ¾ yard of 39-inch contrasting, and ⅜ yard of 35-inch lining

DRESS No. 504 is designed for 16, 18 and 20 years, and for 36, 38, 40 and 42 inches bust-measure. To make in the 36-inch size will require 3½ yards of 39-inch material, ½ yard of 35-inch contrasting, and ⅜ yard of 35-inch lining

SMART for early fall, No. 2513 is designed for 16 and 18 years, and for 36, 38, 40, 42, 44 and 46 inches bust-measure. To make this attractive frock in the 36-inch size will require 4⅛ yards of 39-inch material, ¼ yard of 35-inch lace, and 1 yard of 35-inch lining

AN easy-to-wear blouse, No. 2570, is designed for 14, 16, 18 and 20 years, and for 36, 38 and 40 inches bust-measure. To make in the 16-year size will require 1⅝ yards of 39-inch material

WOOL crepe makes the smart college frock, No. 2599; chartreuse green with deeper tone trim for the model. It is designed for 14, 16, 18 and 20 years, and for 36, 38, 40 and 42 inches bust-measure. To make in the 36-inch size will require 3¾ yards of 39-inch material, and ½ yard of 39-inch contrasting

THE jumper dress, No. 2609, is designed for 14, 16, 18 and 20 years, and for 36, 38 and 40 inches bust-measure. To make in the 16-year size will require 2½ yards of 39-inch material for jumper, and 1¾ yards of 35-inch material for blouse. The original was of satin crepe and crepe silk in black and red

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Concluded from page 6

tween sp and 4 tr. Sl-st over 4 tr. Turn.
77. Four sp, 7 tr, ch 9.
78. Seven tr, 7 sp, 3 tr. Join between sp and 4 tr. Sl-st over 4 tr. Turn.
79. Eight sp, 7 tr, ch 9.
80. Seven tr, 9 sp, 4 tr, 1 sp, 3 tr. Join between sp and 4 tr. Sl-st over 4 tr. Turn.
81. Two sp, 4 tr, 9 sp, 7 tr, ch 9.
82. Seven tr, 10 sp, 4 tr, 4 sp, 3 tr. Join between sp and 4 tr. Sl-st over 4 tr. Turn.
83. Six sp, 4 tr, 9 sp, 7 tr, ch 9.
84. Seven tr, 10 sp, 4 tr, 5 sp, 7 tr, 2 sp. Join between tr and sp. Sl-st over sp. Turn.
85. Sixteen tr, 4 sp, 7 tr, 9 sp, 7 tr, ch 3.
86. Four tr, 8 sp, 7 tr, 2 sp, 4 tr, 4 sp, 16 tr, 1 sp. Join between tr and sp. Sl-st over 1 sp. Turn.
87. Nineteen tr, (4 sp, 4 tr) twice, 7 sp, 4 tr, ch 3.
88. Four tr, 11 sp, 4 tr, 6 sp, 13 tr, 1 sp, 6 tr. Join in 7th tr. Sl-st over 3 tr. Turn.
89. Six tr, 11 sp, 4 tr, 10 sp, 7 tr, ch 3.
90. Seven tr, 10 sp, 4 tr, 6 sp, 13 tr, 1 sp, 12 tr (last 6 tr in side of 2 tr). Join between tr and sp. Sl-st over 1 sp. Turn.
91. Nine tr, 1 sp, 19 tr, 6 sp, 4 tr, 7 sp, 7 tr, ch 3.
92. Seven tr, 14 sp, 16 tr, 1 sp, 4 tr, 3 sp, 4 tr (in sp), 1 sp (over side of tr). Join between tr and sp. Sl-st over sp.
93. Nine tr, 1 sp, 10 tr, 1 sp, 16 tr, 11 sp, 7 tr, ch 3.
94. Seven tr, 12 sp, 7 tr, 2 sp, 13 tr, 1 sp, 13 tr (last 3 tr in sp), 1 sp (over side of tr). Join between sp and tr. Sl-st over 3 tr.
95. (One sp, 13 tr) twice, 14 sp, 7 tr, ch 3.
96. Seven tr, 13 sp, 16 tr, 1 sp, 16 tr, 1 sp (over side of tr), 3 tr (in sp). Join between 4 tr and sp. Sl-st over sp.
97. Three tr, 1 sp, 13 tr, 3 sp, 13 tr, 11 sp, 7 tr, ch 3.
98. Seven tr, 12 sp, 4 tr, 3 sp, 4 tr, 1 bar, 1 sp, 4 tr, 1 bar, 7 tr, 1 sp. Join between tr and sp. Sl-st over sp.
99. Nine tr, 1 sp, 2 bars, 1 sp, 7 tr, 13 sp, 7 tr, ch 3.
100. Seven tr, 12 sp, 7 tr, 1 sp, 4 tr, 1 sp, 2 bars, 13 tr, 1 sp. Join between tr and sp. Sl-st over sp.
101. Twelve tr, 3 bars, 4 tr, 1 sp, 10 tr, 9 sp, 7 tr, ch 3.
102. Seven tr, 8 sp, 10 tr, 1 sp, 7 tr, 1 sp, 2 bars, 1 sp, 16 tr, 1 sp. Join between tr and sp. Sl-st over sp.
103. Fifteen tr, 1 sp, 3 bars, (1 sp, 7 tr) twice, 6 sp, 7 tr, ch 3.
104. Seven tr, 5 sp, 7 tr, 1 sp, 10 tr, 4 bars, 1 sp, 13 tr, 1 sp. Join in 7th tr. Sl-st over 3 tr.
105. Twelve tr, 6 bars, 10 tr, 1 sp, 4 tr, 3 sp, 7 tr, ch 3.
106. Seven tr, 3 sp, 13 tr, 9 bars (last bar over 3 tr and side of 1 tr), 1 sp (over side of bar). Join between bar and sp. Sl-st over sp.
107. Nine bars (1st bar over sp and half bar), 8 sp, 4 tr, ch 6. Point increases.
108. One tr in 5th ch, 5 tr more, making 7 tr, 9 sp (last sp over half bar), 1 bar, 16 tr, 1 sp, 5 bars, 4 tr (in side of bar). Join between 2 sp. Sl-st over 1 sp.
109. One sp, 7 tr, 1 sp, 4 bars, 1 sp, 4 tr, 1 sp, 13 tr, 9 sp, 7 tr, ch 9.
110. Seven tr, 10 sp, 13 tr, 1 sp, 10 tr, 1 sp, 4 bars, 7 tr, 3 sp. Join between 2 sp. Sl-st over sp.
111. One sp, 7 tr, 1 sp, 5 bars, (1 sp, 10 tr) twice, 10 sp, 7 tr, ch 9.
112. Seven tr, 11 sp, 10 tr, 1 sp, 10 tr, 1 sp, 6 bars, 7 tr, 1 sp. Join to corner of sp.
113. Sl-st over side of 1 sp and tr, ch 3. Turn. Ten tr (in side of tr and 2 sp), 1 sp, 7 bars, 13 tr, 1 sp, 10 tr, 10 sp, 7 tr, ch 9.
114. Seven tr, 7 sp, 4 tr, 4 sp, 10 tr, 1 sp, 10 tr, 8 bars, 10 tr, ch 3.

Now continue from 9th row of lace.

Narrow Insertion and Inset for the "Sunflower" Teacloth

FOR THE SQUARE INSET — Commence with 74 chain stitches.

1. One tr in 5th st from hook, 68 more tr, ch 3. Turn.
2. Four tr (turning ch forming 1st tr), 21 sp, 4 tr, ch 3.
3. Four tr, 6 sp, 4 tr, 7 sp, 4 tr, 6 sp, 4 tr, ch 3.
4. Four tr, 5 sp, 13 tr, 3 sp, 13 tr, 5 sp, 4 tr, ch 3.
5. Four tr, 5 sp, 16 tr, 1 sp, 16 tr, 5 sp, 4 tr, ch 3.
6. Four tr, 6 sp, 13 tr, 1 sp, 13 tr, 6 sp, 4 tr, ch 3.
7. Four tr, 2 sp, 7 tr, 2 sp, 13 tr, 1 sp, 13 tr, 2 sp, 7 tr, 2 sp, 4 tr, ch 3.
8. Four tr, 1 sp, 16 tr, (1 sp, 10 tr) twice, 1 sp, 16 tr, 1 sp, 4 tr, ch 3.
9. Four tr, 2 sp, 16 tr, 1 sp, 4 tr, 3 sp, 4 tr, 1 sp, 16 tr, 2 sp, 4 tr, ch 3.
10. Four tr, 2 sp, 19 tr, 1 sp, 10 tr, 1 sp, 19 tr, 2 sp, 4 tr, ch 3.
11. Four tr, 3 sp, 13 tr, 1 sp, 16 tr, 1 sp, 13 tr, 3 sp, 4 tr, ch 3.
12. Four tr, 8 sp, 16 tr, 8 sp, 4 tr, ch 3.
13. Four tr, 3 sp, 13 tr, 1 sp, 16 tr, 1 sp, 13 tr, 3 sp, 4 tr, ch 3.
14. Four tr, 2 sp, 19 tr, 1 sp, 10 tr, 1 sp, 19 tr, 2 sp, 4 tr, ch 3.
15. Four tr, 2 sp, 16 tr, 1 sp, 4 tr, 3 sp, 4 tr, 1 sp, 16 tr, 2 sp, 4 tr, ch 3.
16. Four tr, 1 sp, 16 tr, (1 sp, 10 tr) twice, 1 sp, 16 tr, 1 sp, 4 tr, ch 3.
17. Four tr, 2 sp, 7 tr, 2 sp, 13 tr, 1 sp, 13 tr, 2 sp, 7 tr, 2 sp, 4 tr, ch 3.
18. Four tr, 6 sp, 13 tr, 1 sp, 13 tr, 6 sp, 4 tr, ch 3.
19. Four tr, 5 sp, 16 tr, 1 sp, 16 tr, 5 sp, 4 tr, ch 3.
20. Four tr, 5 sp, 13 tr, 3 sp, 13 tr, 5 sp, 4 tr, ch 3.
21. Four tr, 6 sp, 4 tr, 7 sp, 4 tr, 6 sp, 4 tr, ch 3.
22. Four tr, 21 sp, 4 tr, ch 3.
23. Sixty-nine tr. Make four of these squares.

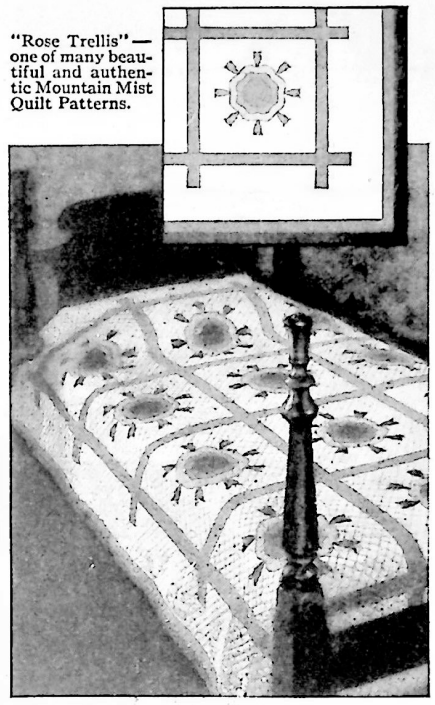
Begin the narrow insertion with a chain of 23 stitches.

1. One tr in 5th ch, 2 more tr, 1 sp, 1 bar, 1 sp, 4 tr, ch 3. Turn.
2. Four tr, 1 bar (over sp and half bar), 1 bar (over half bar and sp), 4 tr, ch 3.

Work 1st and 2d rows alternately for length required.

Directions for the Triangle will be given in the October issue.

IN our home we love to give as well as receive presents, whether at Christmas or other times; hence there isn't a day in the whole year but we have fancy work, often several pieces, in the basket devoted to this class of work, ready to be picked up at any spare moment. Consequently there is always a doily, a pretty cushion-cover, a lace-edged handkerchief and other bits of embroidery or lace such as every woman delights in, ready for a "shower," a birthday-, wedding-, Christmas- or gift for other special occasions, so that it is not necessary to hurry to provide them, nor do we run short of suitable presents. And do we not all love gifts that somebody has really made for us? They seem so much dearer — in the true sense of the word — than those at the store, where anyone with the price can go and buy. For money cannot put into such things the little, loving thoughts and touches that each stitch in these homemade gifts represents; and there is so much joy in making them, too. That is why Needlecraft means so much to us. — *Mrs. H. B. Rich, Washington.*



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Concluded from page 11

in flannel leaves, insert them before whipping the back.

Two pieces of black oilcloth serve for the pencil pocket, folded and stitched by machine or whipped by hand and decorated with red and yellow oilcloth tulips glued on.

AND now may I introduce to you one of the loveliest of embroidery forms — one so well worth every stitch you put into it — cutwork.

The cutwork process is really harder to describe than to do, and please don't think cutwork is hard to do, for it is not. You Club Girls already know how to do buttonhole stitch, which is the one stitch used for all cutwork edges. The diagram at the bottom of page 11 shows you how it should look, with stitches set no further apart than the width of the thread you are using, and not longer than a sixteenth of an inch.

There is one "trick" about cutwork that many people do not know or else will not bother to heed. But I want you to know it and to pay attention to it, and you will never have any trouble with cutwork that will not stand up under use. The "trick" lies in analyzing your design before you work any of it.

Let's look at our maple-leaf design, the unit with three leaves is a good place to start. Get a big pin to work with, and follow me! Now, before we begin trying to find a good starting-place for our work, let me explain why it isn't wise to start just anywhere in doing cutwork. You will notice that parts of the design overlap other parts, and certain parts are overlapped *by* other parts. Wherever a line is broken or overlapped by another, the edge of another part is a potential starting-place. Follow one of the lines so broken by a line that seems to go over it, remembering that every overlapping edge represents an unbroken row of stitches, and that every end of a line, or broken or overlapped line (they all mean the same thing), means a starting or stopping-place for another row of stitches. You will quickly see that you want to cover the broken ends of lines with complete rows. To do this, you need to find first the outlines of the design that have *two* broken ends and no ends which they overlap during their length. The scallops between motifs, and the inner and outer edges of the stems in the three-leaf units are such lines and those are the ones to embroider first, all around the doily (omit the five-leaf motifs for now). Now trace the outlines of the outside leaves with your pin, and what do you find? The same thing. The outline begins and ends close against the center leaf, and it crosses the stem and scallop lines which, let's say, have already been worked, and so will cover them when worked itself. But no other lines break into it, and so it is the next thing to work. When you come to the stem and scallop ends take your buttonhole stitches into the last buttonhole stitch of the ends to be covered, and you will not only cover but secure firmly the broken ends you have already embroidered, without a break in the edge you are working. Now you may embroider the center leaf, working into the end stitches of the preceding leaves in the same way.

The five-leaf motifs are a bit more complex. By analysis we find that we can do first the inside curves of the stems, then the edges of *one* outside leaf (the other seems almost a continuation, but is really overlapped by the leaf next to it — *you* find it!), followed by the edge of the one next to it. On the other side, you will first have to work the edge of the leaf between the points where it is overlapped by the edges of two other leaves, then go on with the outline of the outside leaf, finishing with the remainder of the half-worked leaf. Last of all, the middle leaf. And there you are.

The customary way to pad the edges for cutwork is to run them, and for beginners, at least, it is the best way. So, with your working-thread, or with stranded floss, run the edges of your design. You can do this while you work, and if you begin running at the right-hand end of the line, you will not have to break your thread in order to begin buttonholing, *if* you are using the same kind of thread for working and padding. If not, you will be obliged to clip the running thread. The purl edge of your buttonholing always comes next the space to be cut out, of course.

When you start buttonholing, run your thread along the outline to secure it; and to fasten it off, run it back under the threads on the under side. To join, run the new thread through the threads on the back, and bring the needle out through the purl of the last stitch made, and continue with the next buttonhole stitch; then there will be no visible break.

Cuticle scissors are the best possible sort for cutting out the bits of linen between the parts of the design. The tiny points get down into the difficult angles, and the slim blades slide easily around the curves under the purl edges. Just be careful not to clip the edges. You can trim off ragged edges afterward. Press the doily under a wet cloth, back up, then remove the cloth and press dry. Trim off any stray threads. Careful cutting and pressing are half the battle; don't hurry. The second sketch demonstrates the way the cutting is done, but the embroidery has been omitted so you will not be confused by too many lines.

We beg your indulgence, because it wasn't possible, after all, to tell you the names of the Sampler Contest prize-winners in this issue; however, next month you shall hear them. Until then,

Needlefully yours,
Constance Evelyn.

Concluded from page 17

twice, k 11, n, o, n, repeat from * around.

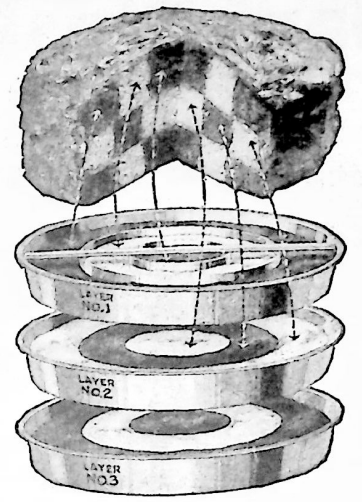
24. * O, k 1, o, k 3 together, o, k 1, (o, n) twice, k 9, n, o, n, repeat.
26. * O, k 3, o, k 1, o, k 3, (o, n) twice, k 7, n, o, n, repeat.
28. * O, k 1, o, k 3 together, o, k 3, o, k 3 together, o, k 1, (o, n) twice, k 5, n, o, n, repeat.
30. * O, k 3, o, k 1, o, n k 1, n, o, k 1, o, k 3, (o, n) twice, k 3, n, o, n, repeat.
32. * O, k 1, o, k 3 together, (o, k 3, o, k 3 together) twice, o, k 1, (o, n,) twice, k 1, n, o, n, repeat.
34. * O k 3, (o, k 1, o, n, k 1, n) twice, o, k 1, o, k 3, o, n, o, k 3 together, o, n, repeat.
36. * O, k 1, o, k 3 together, (o, k 3, o, k 3 together) 3 times, o, k 1, o, k 5 together, repeat.

In next round increase 4 stitches in each section in order to have 30 stitches, or 150 stitches in all. Therefore, knit 8, then knit 1 and purl 1 in each of 4 overs, knit the remaining 9 stitches of section and repeat. Then slip last stitch of each needle onto next needle, so that the stitch above the point will be the center of a leaf in border.

Knit 4 rounds.

In next round: *(o, k 1) twice, (o, k 3, o, k 1) twice, repeat.

Knit 1 round, then continue, proceeding as for chair back by following directions from 79th round to the end.



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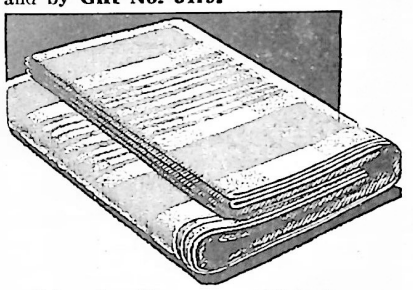

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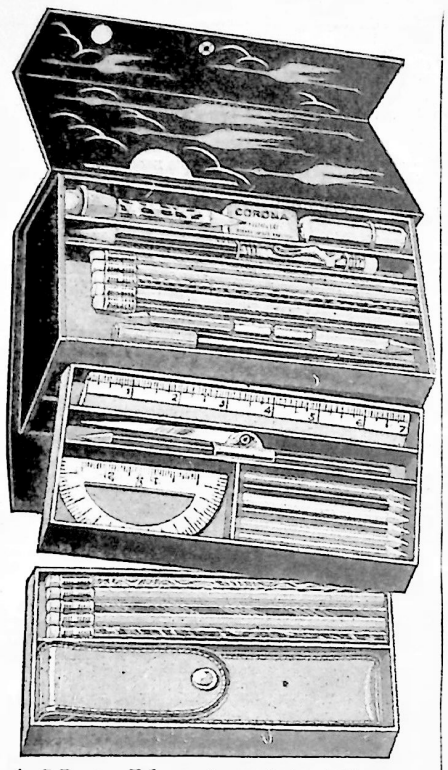

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- **1 short pencil with renewable eraser**
- **1 block eraser**
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- **1 penholder and pen**
- **2 Mikado pencils**
- **3 more No. 2 pencils with erasers**
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Top Drawer Contains:
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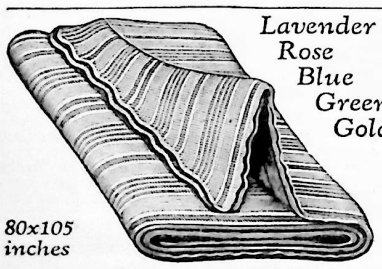

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THE dress No. 2579, is designed for 14, 16, 18 and 20 years, and for 36, 38, 40, 42 and 44 inches bust-measure. To make the dress in the 36-inch size will require 3⅝ yards of 39-inch material, with ¼ yard of 35-inch contrasting.

Fascinatingly Lovely

THE dress No. 450, is designed for 12, 14, 16, 18 and 20 years, and for 36 and 38 inches bust-measure. To make the dress in the 16-year size will require 3 yards of 35-inch material, with ⅝ yard of 35-inch contrasting, and 2½ yards of plaiting.

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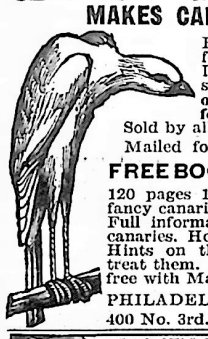

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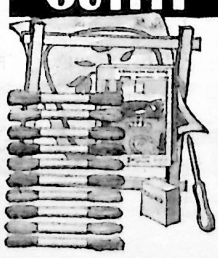

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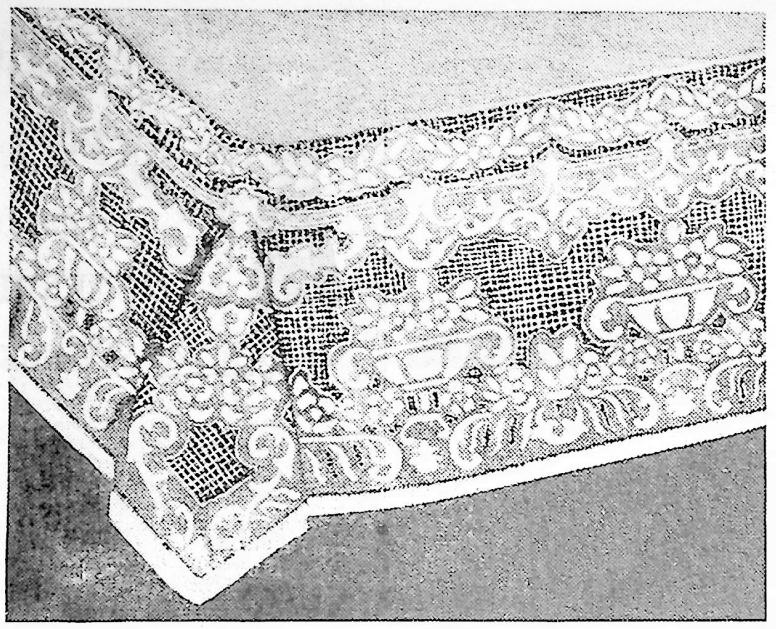

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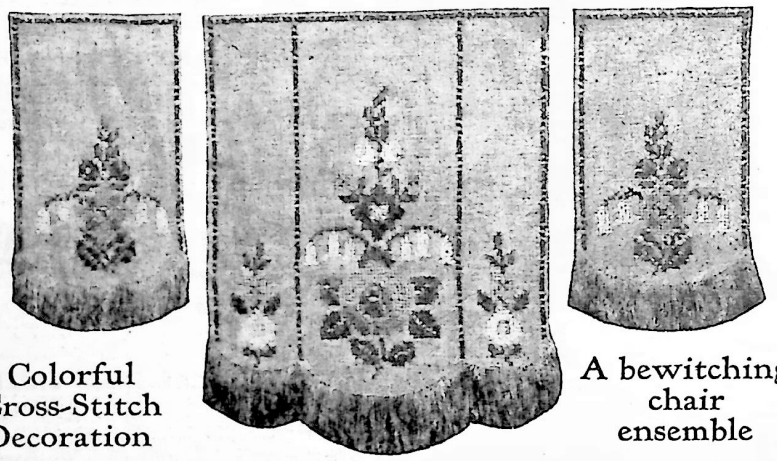
Matching Chair-Set and Pillow



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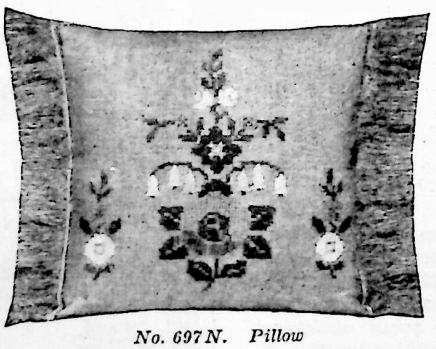

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No. 697N.
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No. 33-7-2. Daisy Design Chair-Back. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 20 cents. Stamped on 15-by-20-inch ecru linen, 25 cents. Floss and pearl cotton to embroider, 48 cents

No. 33-7-3. Daisy Design Runner. Perforated stamping-pattern, 35 cents. Stamped on 15-by-38-inch ecru linen, 40 cents. Floss and pearl cotton to embroider, 95 cents

Wool Embroidered Pictures

No. 4579N. "Coast o' Maine." Design stamped on 11-by-13-inch canvas, with wool and proper needle for embroidering, and color-chart with complete instructions, $1.00

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Indian Girl Pictures in Wool Embroidery

No. 33-4-28. Pocahontas. Hot-iron transfer-pattern, 15 cents. Perforated stamping-pattern, 30 cents. Stamped on 18-by-22½-inch ecru linen, 45 cents. Crewel wool to embroider, 96 cents. (Chart included with patterns and stamped material)

No. 33-7-10. Sacajawea. Hot-iron transfer-pattern, 15 cents. Perforated stamping-pattern, 30 cents. Stamped on 22½-by-26-inch cream linen, 50 cents. Crewel wool to embroider, $1.04. (Chart included with patterns and stamped material)

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No. 33-9-1. Cross-Stitch Cushion. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 25 cents. Stamped on 18-by-36-inch cream linen, 60 cents. Floss to embroider, 20 cents

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No. 33-9-5. Refreshment Set. Hot-iron transfer-pattern, 20 cents. Perforated stamping-pattern, 35 cents. Cloth, 36-by-36 inches, and four 12-by-12-inch napkins stamped on yellow linen, $1.50. Floss to embroider in shades of yellow and brown, 30 cents. Cloth and four napkins stamped on cream linen, $1.60. Floss to embroider, choice of shades of blue and green, rose and green, or yellow and brown, 30 cents

Chair-Sets in Sampler Fashion

No. 33-9-6. "Who Works with Zest." Hot-iron transfer-pattern, 15 cents. Perforated stamping-pattern, 30 cents. Chair-back and arm-covers stamped on cream linen, 55 cents. Floss to embroider, 18 cents

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No. 33-9-8. "Bide a Wee." Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 20 cents. Chair-back stamped on 15-by-18-inch cream linen, 30 cents. Floss to embroider, 8 cents

No. 33-9-9. "The Fireside." Hot-iron transfer-pattern, 15 cents. Perforated stamping-pattern, 30 cents. Chair-back and arm-covers stamped on cream linen, 55 cents. Floss to embroider, 15 cents

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No. 33-9-10. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 9-by-16-inch cream linen, with handkerchief linen for lining in choice of blue, green or peach, 25 cents. Floss to embroider, 8 cents

For the Junior Needlecrafters

No. 33-9-11. Sewing Kit. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on tan felt, with felt patches for applique, 25 cents. Floss to embroider, 3 cents

No. 33-9-12. Penwiper or Needlebook. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on tan and red felt, with hot-iron transfer-pattern of the lettering, 15 cents. Floss to embroider, 3 cents

No. 33-9-13. Pencil Case and Treasure Pocket. Black oilcloth, 6-by-15 inches, and oilcloth patches for applique stamped on back with outlines, and tissue paper pattern of applique design, 20 cents

No. 33-9-14. Maple-Leaf Cutwork Doily. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 20 cents. Stamped on 13-by-13-inch cream linen, 20 cents. Floss to embroider, 12 cents

Refreshment Set in Morning-Glory Design

No. 33-9-15. Hot-iron transfer-pattern, 40 cents. Perforated stamping-pattern, 55 cents. Cloth, 36-by-36 inches, and four 10-by-10-inch napkins stamped on flesh pink linen lawn, with mint green and rose linen lawn for applique, $1.55. Floss to embroider, 15 cents

Colonial Mats

(April 1929 issue)

No. 29-4-D. Full detailed directions for making the frame and the "wound-and-tied" mats, 10 cents

Colonial Knitted Counterpane

(February 1930 issue)

No. 30-2-D. Full directions for counterpane knitted by Mrs. Coolidge while in White House, 10 cents

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No. 101 C. Wide Altar Lace, 10 cents
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No. 108 C. Oblong Centerpiece, Garden Scene, 10 cents
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Working-chart of letters of alphabet in arrangement for single initials or monograms, for filet-crochet or cross-stitch, 10 cents
Special perforated stamping-pattern of any one initial in 4-inch, 2½-inch, 2-inch and 1½-inch sizes, 15 cents
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Handbook of Tatting, 10 cents
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NEEDLECRAFTERS' OWN PAGE

Concluded from page 10

5, 6, 7. Increase 1 st at center top and 1 each side.
8. Shaping for top of head; work across top, where center increases were made to side increases, turn, work back to other side, increasing at center going forward, but not coming back; repeat three times, making four double rows across top, but do not square the turns by making a ch st, let them slope up gradually. On last turn back, continue down side of slope to where first turn *forward* was made and 2 st beyond on the throat, turn, skip 1 st and work to corresponding point on other side, turn, skip 1 st and work back; turn, skip 1 and work forward; turn, skip 1 and work back; turn, work forward, decrease at top by skipping center st, work to former turns and turn a st sooner than before; work back and turn 2 st sooner than before, turn and work all the way round.
9. Work to other side of head and turn as before, work back to turning point; turn, work forward to within 1 st of turning point; turn, work back to within 1 st of other turning point; turn, work forward all round.
10. Work all round decreasing 1 st at center back. White wool may be introduced at center of throat in this row, 1 st. Leave the white wool attached and increase from a white streak to a breadth of about 15 st between forepaws, increasing gradually and evenly.
11. Increase 2 st each side of neck.
12. Increase 1 st center back and 2 each side.
13. Increase 1 each side.
14, 15, 16, 17. Plain.
18, 19. Increase 1 each side.
20. Plain.
21. Work across back; form armhole by 6 ch, skip 8 st and join to front, work across front, ch 6, skip 8 st, join.

Before proceeding to work body, forelegs should be worked.

For the forelegs: Attach wool at back of right foreleg or front of left, and work three rows plain.

4. Decrease at back by skipping 2 st and increase 1 at front.
5. Increase 1 at front.
6 to 12. Decrease 1 at back and increase 1 at front.
13, 14, 15. Decrease 1 at front.
16. Plain. Work from this row may be in white.
17, 18. Decrease and finish off.

Stuff head and forelegs.

For the body:

1, 13. Plain.
14, 15. Decrease 1 st each side.
16, 17, 18. Plain.
19. Into 5th st before center front work 3 st, 9 st plain, 3 st into 10th st.
20, 21, 22. Into center st of each 3 on previous row, work 3. This is shaping the haunches.
23, 24. Plain.
25. Work to 4 st past center front, turn, work back 7 st; turn, work forward 6 st, turn, work back 5 st, continue till 1 st remains, ch 2 and join to center back, forming holes on which the hind legs are worked.

For the hind legs: First row should be about 35 st. Work two rows plain.

3. Decrease 1 st at back.
4 to 13. Decrease 1 st at front and 1 at back.
14. Increase at back by working 3 st into 1.
15. Plain.
16. Decrease at back by skipping 2 st, and increase 1 st at front.
17, 18, 19. Decrease 1 st at back and increase 1 st at front.
20, 21. Decrease 2 st at back, 1 following the other, and increase 2 st at front 1 st apart. White may be started.
22. Work past center front, turn, work back 4 st, turn, work forward and continue round; decrease 1 at back.
23. Decrease 3 at intervals.
24. Decrease and finish off. Stuff body and first leg before proceeding to second.

For the ears: Ch 12, work into ch 2 d c, 7 tr, 2 d c, ch 1, work 2 d c on other side, 7 tr, 2 d c, finish off. Whip several strands of horsehair to edges to make the ears stand up. Attach firmly to back of head with the base of the ear about level with the mouth.

For the tail: Ch 4 and join, work 8 d c into the 4 ch.

2. 1 d c into 1 st, 2 d c into next st and repeat.
3. 1 d c into 1st 2 st, 2 into 3d: Repeat.
4. Plain.
5. Decrease 1, work 2, and repeat.
6. Decrease 1, work 1, and repeat.

Stuff and finish off. Tail will be a round ball, but in brushing, brush upwards, which will give the necessary pointed effect.

To finish: Brush well, work nose in pink, button eyes in pink or bronze with pink worked round them, whiskers of horsehair, tied and stitched with wool to position.

Linen Book-Protector

A WELL-CHOSEN book is always an acceptable gift, the more appealing if it arrives in dainty garb which also bears witness to the thoughtfulness of the donor, while lending the "individual touch" that means so much. A slip-on cover, easily made and very lovely, is illustrated, the outside of tan or natural-color linen, the lining of light-blue; both are of the same dimensions, eight by sixteen inches, and an allowance for a quarter-inch seam, all around. These measurements vary, of course, with the size of the book to be covered, but there will be no difficulty in getting a perfect "fit."

The graceful little flower-basket, serving as a decoration for the front is developed in cutwork, according to the usual method, so familiar to everyone that there seems nothing more to say. All outlines to be buttonholed are run with fine stitches: As each cross-line or bar is reached carry the thread to the opposite outline, fasten with a tiny stitch, return, fasten, again lead across and fasten, then buttonhole over the three threads and continue running the outline. A touch of solid embroidery, dots and daisies, the latter with a tiny eyelet at center and petals in the padded satin-stitch, adds to the beauty of the work — which is completed by cutting out the spaces crossed by the bars.

To make up the cover seam outside and lining evenly together, leaving a small portion at one end for turning, then blindstitch these edges; fold the ends in two inches, or as required to make the cover fit smoothly, and whip or blindstitch at top and bottom. For the bookmark a skein of light-blue floss, matching the lining, is separated into three strands, braided and tied at the end to form a tassel, the other end being attached to the top of the cover, at center.

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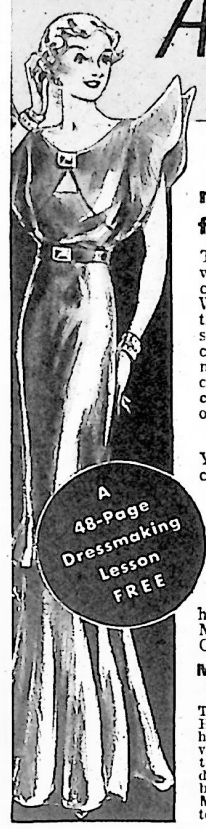

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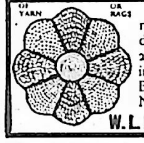

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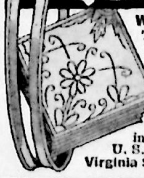

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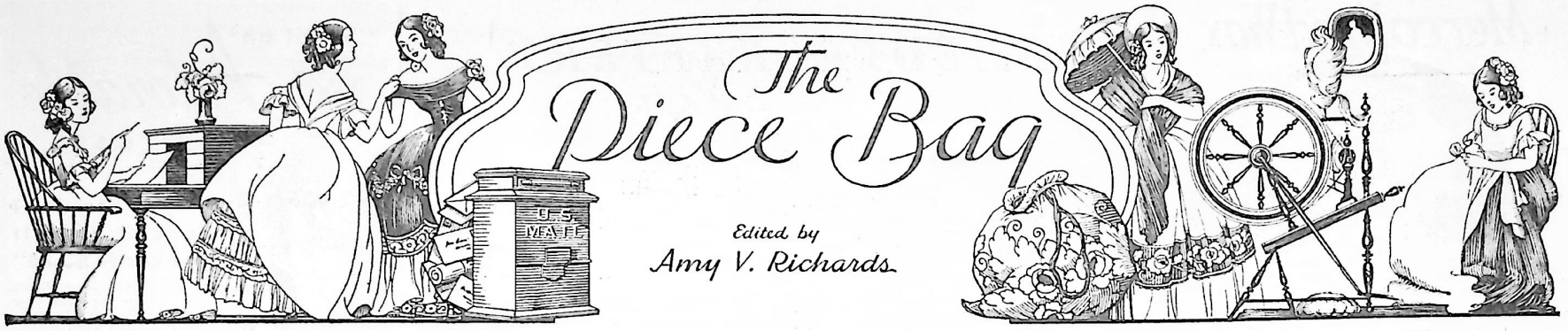
To make Quilting easier and insure faultless finishing of beautiful quilts, we will send 19 popular quilting designs free to any lady sending only $1 for Virginia Snow's Quilting Hoops. Superior to hoops often sold at $2. All metal—light and non-tarnishing. Size 22 inches. On this special offer you get a set of Hoops for only $1 postpaid, 19 quilting designs and 200 yd. spool of Grandma Dexter's Quilting Twist in white mercerized cotton. Send dollar bill or U. S. Stamps. (In Canada $1.50.) (69)
Virginia Snow Studios Dept. 468-A, Elgin, Ill.



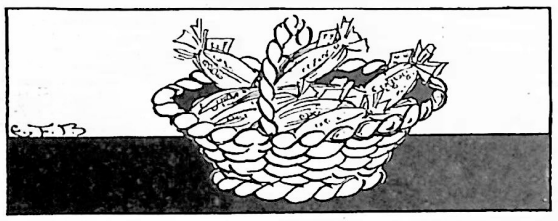
The Piece Bag

Edited by
Amy V. Richards

YE MINTE SHOPPE — Here's a "pepful" notion to make sales a bit more brisk at your annual bazaar. A Minte Shoppe should lend spice to the usual candy booth idea. Use four tables to form a hollow square. Make pillars for each corner to represent oldfashioned peppermint sticks. Rolls of white cardboard wound spirally with two widths of red crepe paper will give the desired effect. If it is difficult to obtain large sheets of white cardboard, use any available stock and cover with white paper. A valance of the white paper, candy-striped with red, may be used around the booth, and a "skirt" around the table striped in a like manner.

Even the assistants at the booth may easily be costumed as the "pep sisters." Stiff paper or light cardboard cylinders, wound with the red stripes, are hung from the shoulders by red paper straps. Red paper ruffs, worn around the neck, short red socks and white sports shoes complete the costumes. White slips or sleeveless sports frocks are worn underneath. If something simpler is desired, white frocks of any kind may be worn with red, or red-and-white striped aprons, and red-and-white headbands. Red and white "candy stripe" pajamas would also be in order.

Feature mint and all other kinds of spicy confections, for example — spearmint, peppermint and wintergreen Turkish paste, big peppermint patties, lollypops, barley figures, sparkling hard candies, old Salem gibraltars, peppermint candy canes, candy mints and gum in packages, homemade mint jelly and mint sauce, even little pots of fresh mint for winter gardens. Have boxes of assorted mints packed attractively. You can work wonders with white paper and cellophane ribbons in red. Small packs tied up in red cellophane should be planned



to sell for five and ten cents. These bright packs help decorate the table and tempt the eye.

POPPED AND PLIGHTED — Janet gave a corn roast and pajama frolic to wind up the summer festivities at camp. No one suspected that the buttery and blithesome feast hid any secrets behind its gay informality until a small boy, dressed as Mondamin, the Spirit of the Corn, appeared among them at "cake-eating time." This little Indian passed a basket of what appeared to be diminutive ears of corn.

As each guest picked up her intriguing favor, she saw a tiny yellow card peeping from between the corn husks. On this card was written, "Just a cheerful little earful!" As this card was drawn out, it was found that two little green hearts were attached to the card by yellow ribbons. On one heart was written, "John Doe popped the question"; on the other, "Joan Roe co(r)nsented."

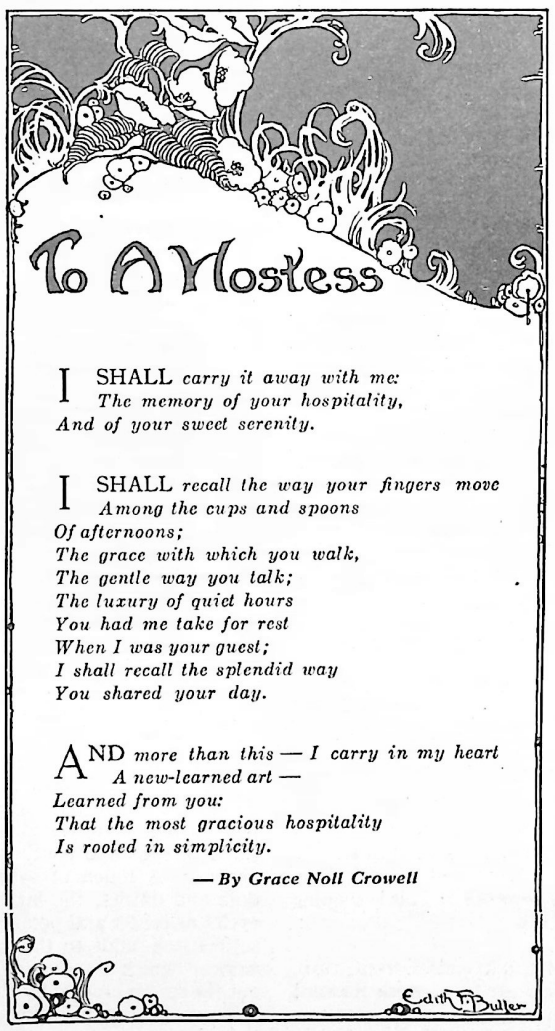
These little ears of corn, which concealed the engagement announcement, were really a delicious confection. The ears were made of popped corn and chopped nut meats. To make twenty of these small ears about five quarts of popped corn are used and two cups of nut meats. Corn should be kept in a warm oven until the syrup is ready.

Syrup is made as follows: Two cups of sugar; one-half cup of corn syrup; one and one-quarter cups of hot water; a few drops of maple flavoring; one tablespoonful of vinegar; one-third of a teaspoonful of salt; and enough yellow confectionery coloring to give the corn a really yellow tint. Boil to the solid ball stage (not brittle), as the hot popcorn completes the cooking. Remove corn from oven, pour nut meats over the top, and stir in syrup lightly with a wooden spoon. The mixture should be neither crumbly nor gummy. With well greased hands shape the mixture into the semblance of a small ear of corn.

Inside corn husks are made of green waxed paper, outer husks of green crepe paper. The husks are opened slightly so that the yellow ear peeps out. The paper is given a tight twist at the stem end and held by a fine wire.

This announcement idea is delightful to use at any fall festivity of the kind and these little confections might well be used to conceal fortunes at a Hallowe'en party.

GARDEN SACHETS — Sachets made from your own garden flowers are the loveliest things for Christmas giving. We know one clever lady who sent a


To A Hostess
I SHALL carry it away with me:
The memory of your hospitality,
And of your sweet serenity.
I SHALL recall the way your fingers move
Among the cups and spoons
Of afternoons;
The grace with which you walk,
The gentle way you talk;
The luxury of quiet hours
You had me take for rest
When I was your guest;
I shall recall the splendid way
You shared your day.
AND more than this — I carry in my heart
A new-learned art —
Learned from you:
That the most gracious hospitality
Is rooted in simplicity.
— By Grace Noll Crowell
Edith M. Butler

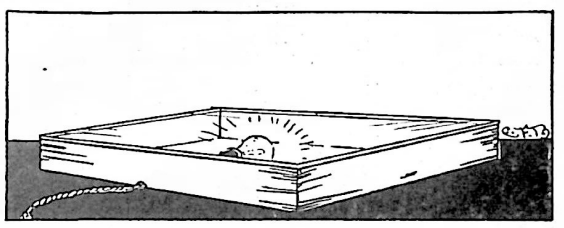
kodak glimpse of her garden along with her pastel-tinted organdy sachets, and this little jingle was written on the card —

Memories of summertime . . .
In flower fragrance sweet . . .
From my little "lovesome spot,"
Your Christmastide to greet

This is the way she makes her sachet. She saves rose petals of all varieties, pansies, verbenas, honeysuckle, sweet peas, alyssum, heliotrope, rose geranium leaves, and any other fragrant blossoms her garden affords. These she spreads on box covers and sets them in the sun until thoroughly dry. When dry, she puts the flowers on a board and rolls them with a rolling-pin until they are reduced to a powder. Then to each pound of flower powder she adds twenty drops of oil of jasmine or oil of geranium, and ten cents' worth of oil of lavender. After mixing thoroughly, she allows the sachet to stand for a few days in a covered box, then it is ready to use.

SEWERS' SUGGESTIONS — The woman who sews for a large family or one who does a bit of dressmaking to build up the family budget, usually acquires the habit of gleaning interesting pictured dress details — such as a clever sleeve, a charming neckline, new belt or girdle arrangements, smart little accessories. She clips these from magazines, advertisements, newspapers, and fashion sheets. It seems a waste of time to paste such things in scrap-books, or even file them, as fashions change so rapidly, but here is a scheme which keeps this data under the eye for ready reference. A table of the same height as the sewing machine is placed back of it to make extra space for the garment to rest upon as one stitches. On this table, which is covered with white oilcloth, the little fashion sketches are laid, and over them is placed a sheet of glass. Glass from an old picture-frame is usually available. Bind the edges of the glass with passe-partout tape.

HANDY TRACING TABLE — A homemade tracing table is the most useful thing imaginable in a family where there are busy youngsters and a mother person who sews and does a bit of decoration and craft work.

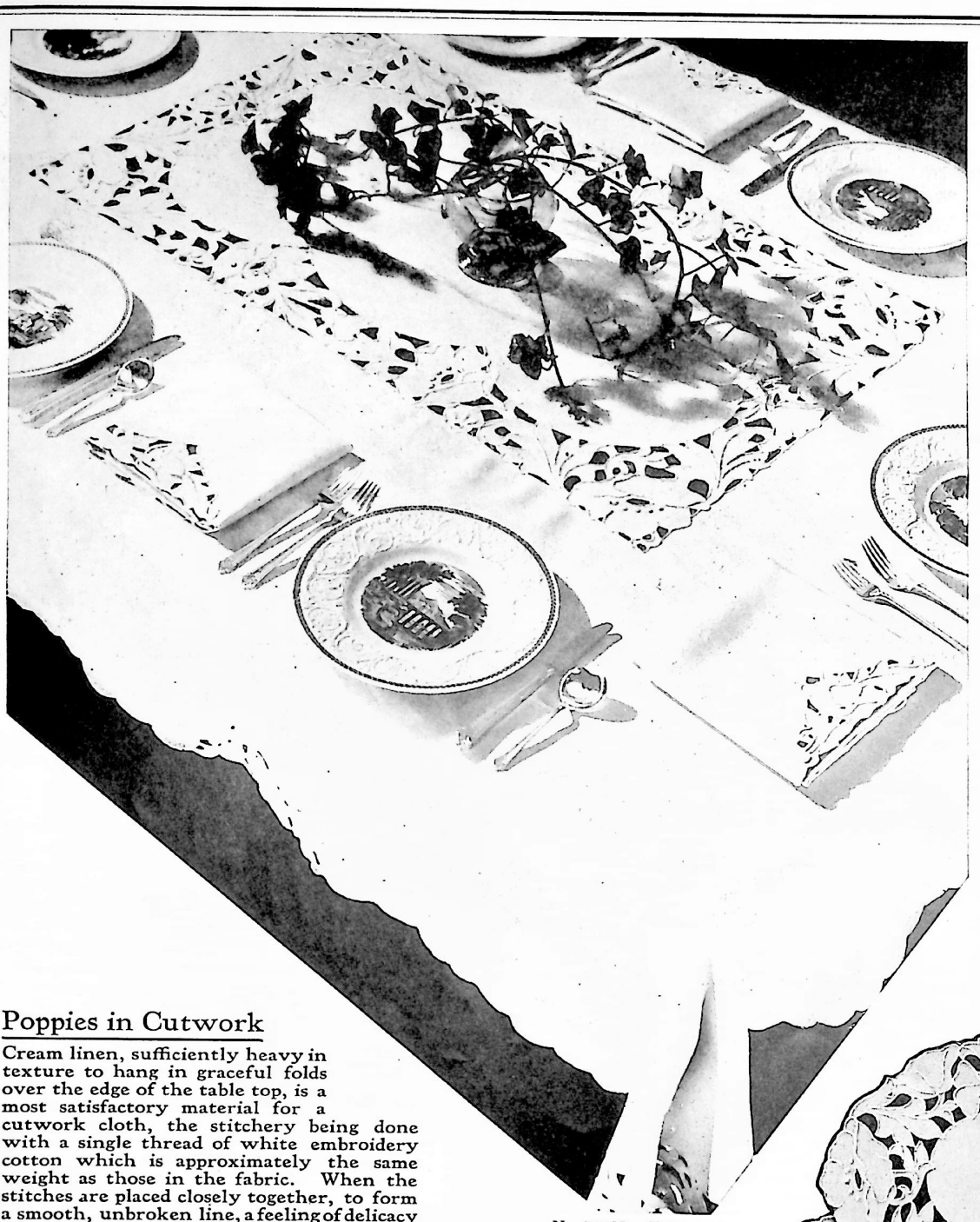


The children trace maps, pictures and paper dolls which they delight to tint with paints or crayons. Mother finds it useful for making patterns, duplicating designs, tracing motifs for furniture or costume decoration, or a garden plan, or perhaps the outlines of the house, taken from a kodak picture, and suitable to use on her homemade Christmas greeting cards. Even dad uses it to make duplicate diagrams, or plan tracings, or suggestions for type styles, or a casting. The tracing table might better be called a "tracing box," for all there is to it fundamentally is a good-sized pane of glass placed flat on top of a low box within which one places an electric light. The box may be used on any table where a light socket is available. If one has no electricity, a strong flash-light may be placed in the box. There should be a notch in the edge of the box in which the light cord may rest so that it will not destroy the level of the glass. If Johnny or his father is handy with tools and likes to do a "ship shape" job, a wooden box may be used with a molding tacked around inside the edge so that the glass will rest upon it and come flush with the top of the box. If this is done, it is well to make a hole close to the bottom of the box in one side so that the light socket can be put through.

If a heavy corrugated box is used, a neat finish may be secured by binding the edge of the glass and the top of the box with wide gummed package tape, used just as you would a passe-partout binding.

When using such a box for very long tracing sessions, it is well to put an asbestos pad or a tin plate under the light bulb.

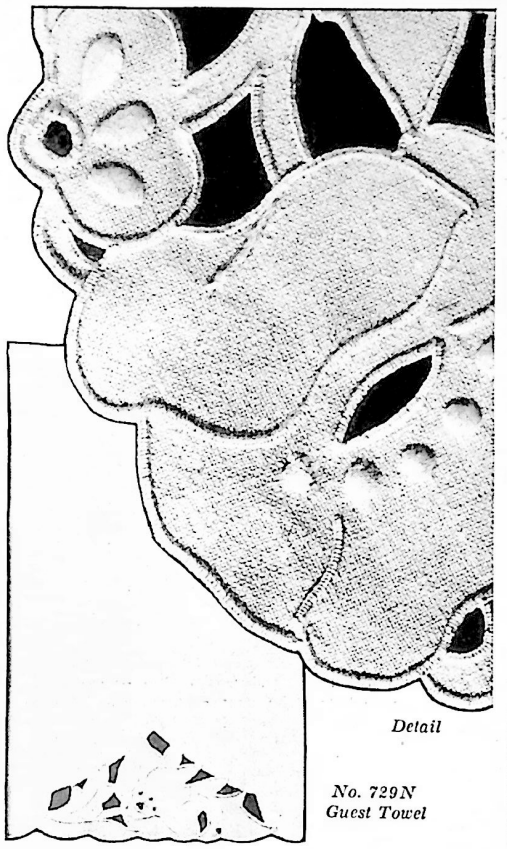
To the budding young artist or designer a tracing table is as necessary as art gum, for no one can be sure of a true line when trying to trace on a window-pane, and it is an awkward, tiring process as you know if you have ever traced so much as a quilt pattern.



Poppies in Cutwork

Cream linen, sufficiently heavy in texture to hang in graceful folds over the edge of the table top, is a most satisfactory material for a cutwork cloth, the stitchery being done with a single thread of white embroidery cotton which is approximately the same weight as those in the fabric. When the stitches are placed closely together, to form a smooth, unbroken line, a feeling of delicacy and lasting beauty is secured.

No. 727N. Tablecloth
No. 728N. Napkins



Detail

No. 729N Guest Towel

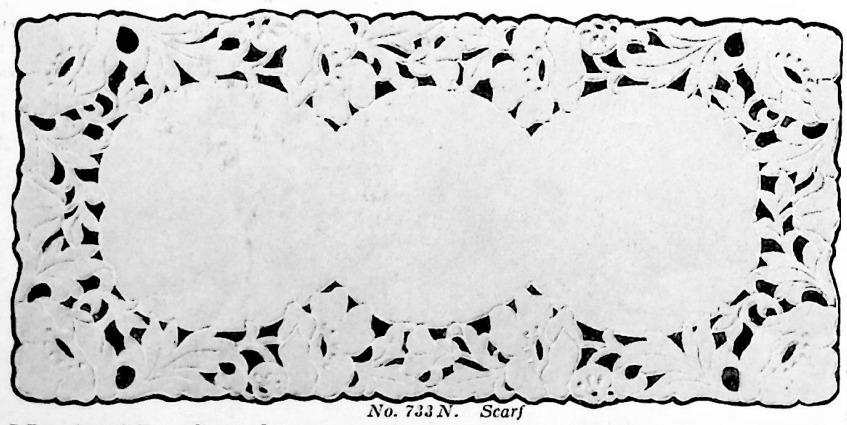
No. 727N. Tablecloth. Stamped on 72-by-72-inch cream linen, $4.00. Stamped on 72-by-90-inch cream linen, $5.00. Stamped on 72-by-108-inch cream linen, $6.00. Floss to embroider, $1.44.

No. 728N. Napkin. Stamped on 22½-by-22½-inch cream linen, 45 cents each. Floss to embroider, 12 cents.

No. 729N. Towel. Stamped on 15-by-24-inch cream linen, 35 cents. Floss to embroider, 12 cents.

No. 730N. Three-Piece Set.

No. 730N. Stamped on cream linen for one 13½-by-23-inch piece and two 11-by-11-inch pieces, 75 cents. Floss to embroider, 60 cents.



No. 733N. Scarf

No. 733N. Scarf.

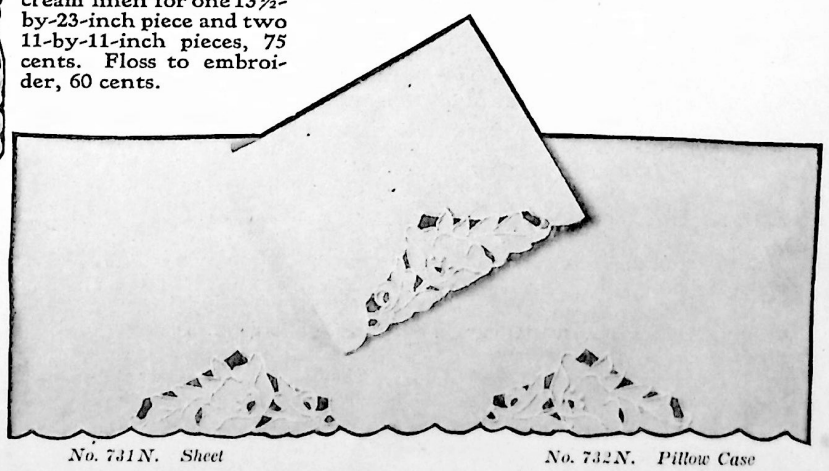
Stamped on 18-by-36-inch cream linen, 60 cents. Floss to embroider, 48 cents.

No. 731N. Sheet.

Single-size stamped on 72-by-99-inch white sheeting, $2.00. Full-size stamped on 90-by-108-inch white sheeting, $3.00. Floss to embroider, 36 cents.

No. 732N. Pillow Cases.

Stamped on 2 yards 42-inch white tubing, 68 cents per pair. Floss to embroider, 24 cents.



No. 731N. Sheet *No. 732N. Pillow Case*

Send your orders to NEEDLECRAFT MAGAZINE, Augusta, Maine

Her HONEYMOON . . . and it should have been *mine*

HELEN turned away from the happy note with a feeling of deep regret.

It didn't seem right that Martha and Jim should be so happy. She half begrudged Martha that happiness. After all, it shouldn't have been Martha's honeymoon but her own.

Hadn't she and Jim been engaged for two years? And hadn't she had every right to expect a long and pleasant marriage?

She couldn't blame Martha, of course, but Jim had acted rather shoddily. The thought of the night that he had broken the engagement still flooded her with humiliation. She hadn't understood it then . . . could find no reason for it.

And now with the honeymoon letter in her hand, she sought again for some explanation for Jim's actions.

HOW'S YOUR BREATH TODAY?

Poor thing! She is still a long way from the truth. How is your breath today? Nothing scares others away like a case of halitosis (unpleasant breath).

Unfortunately, everyone has it at one time or another—without knowing it. Ninety per cent of the cases are caused by small particles of fermenting food (skipped by the tooth brush) between the teeth and gums.

Don't risk offending others. Make sure that you do not have halitosis by simply cleansing the mouth with Listerine every night, every morning, and between times after meals. It immediately renders the breath sweet, wholesome and agreeable.

Don't gamble . . . play safe . . . use

LISTERINE

THE QUICK DEODORANT